

FORBES CAST

Mentorships for Audacious Minds



Forecast enables unusual, illuminating forms of reflection on relevant questions about our future. Mentoring as an engaging instrument for knowledge transfer stands for a responsible use of education as resource.

PROF. BARBARA KISSELER † Minister of Culture and Media of the City of Hamburg, co-founder of Forecast

With Forecast's opportunity, there's time. That's so important.

SOFIA JERNBERG singer and performer, Forecast mentor

With its mentorship program, Forecast opens up space and provides access, letting creativity take center stage and forging uncomplicated, direct human connections.

CLAUDIA ROTH in 2020, then Vice President of the Bundestag.

Young practitioners touch on almost everything they think is interesting. This renders them much more open and audacious. This also renders Forecast much less forecastable.

HOU HANRU museum director, Forecast mentor

Coming up as an artist, I didn't really have access to mentors. Without them, it's like feeling your way in the dark.

EMEKA OGBOH artist, Forecast mentor

Forecast is completely unexpected. It has no rules. It brings people together to share knowledge and create beautiful things.

MATHILDE MONNIER choreographer, Forecast mentor

Today's innovation needs a multi-disciplinary approach because we are dealing with complex issues of our future that need to be dealt with from the angles of sustainability, art, science, and technology. This kind of creative mix is really the core of the future of Europe's innovation.

FRANCESCA BRIA digital policy expert, Forecast mentor

Sometimes you are invited to teach and more often than not you end up being taught. Congratulations to Forecast for running such an important program of mutual nourishment, relationship building, artistic growth, and critical inquiry. With each edition you make the world a better place.

KOYO KOUOH museum director, Forecast mentor

I wish I could have had something like Forecast when I was a young, developing artist.

BJØRN MELHUS video artist, Forecast mentor

FORBES
EAST

An international mentorship program and interdisciplinary network for knowledge transfer, Forecast offers a new generation of artists and creative thinkers the chance to work with accomplished mentors toward producing and presenting their projects. With a focus on exchanging ideas, the program supports and provides insight into the processes of creation. Forecast transcends neatly defined genres to carve out space for the questions on the minds of future trailblazers.

In winter 2021, creative practitioners from around the world answered an open call and submitted their proposals to work with one of six mentors shaping Forecast's sixth edition. Poring over 600 applications from more than 100 countries, the mentors invited 18 nominees to participate in the Forecast Forum, slated for July 2021. But as the pandemic continued to spread around the world for a second year, it became clear that a physical event could not take place, and the nominees and mentors could not meet in person. Instead, Forecast relied on the experience and know-how gained in the previous edition to once again offer a digital alternative for presenting the projects to the public.

As in the previous year, responding to the pandemic's impact on the creative community, Forecast redistributed the program's resources

and postponed the Forum from summer to fall to enable an extended mentoring period and access to material support for all 18 nominees from May through September. What's more, to increase their visibility in the absence of a physical audience, Forecast produced a video profile on each participant, collaborating with local videographers wherever the nominees were based.

Following the digital Forum, each mentor selected one mentee, and accompanied their projects to completion. Most of the tandems met physically for the first time in the program's final weeks, as they went on their work-stays at partner institutions when travel was possible. Crucial to the final productions, these personal encounters were captured in short videos.

Following two years of hybrid and digital events, the Forecast Festival, at which the final projects are publicly presented, could finally take place as a live event in April 2022 at radialsystem in Berlin. The entire venue was activated through interactive artworks and sensory experiences, guided walkthroughs, workshops, and showcases by both mentors and mentees. This publication traces Forecast 6's journey from 2021 to 2022, a period that, despite being marked by increasing uncertainty, saw a return to physical encounters. It is no coincidence that the productions showcased at the Festival spoke to all senses.

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Welcome

The Italian mathematician, philosopher, and physicist Galileo Galilei once said, “We cannot teach people anything; we can only help them to discover it within themselves.”

These words also capture the essence of mentoring: experiencing mentoring is about finding someone who supports you on your own path, who is there to listen to your questions and (self-) doubts. It is about knowing there is someone who believes in you, someone you can turn to for help or advice.

This is also the idea behind the international and transdisciplinary mentoring program Forecast, which has in its sixth edition once again launched many exciting projects and forward-looking artistic ideas. Almost 600 creative practitioners from 100 countries applied to this edition of Forecast. Six of them were selected to develop and realize their projects while working together closely with their mentors.

Through this program, Forecast offers a promising new generation of artists and cultural practitioners a space where their creativity

can flourish. They gain familiarity with creative work processes and they share ideas and knowledge. Of course, mentoring is a two-way street: in most cases, the mentors also gain a great deal of new inspiration and experiences. “Mentorships for Audacious Minds,” the program’s slogan, shows that Forecast looks beyond rigid boundaries between genres and creates space for questions that are potentially important to the innovators and pioneers of tomorrow.

This is why I was delighted to support the project’s sixth edition, too, with funding from my cultural budget. I would like to thank all of the participants for their great dedication, and of course I would especially like to thank the mentors for the amazing support that they have provided. I wish the emerging artists all the best on their further career path and I hope that in the future I will be seeing and hearing a lot from them.

Claudia Roth
Member of the German Bundestag
Minister of State for Culture and the Media

On Daring to Bridge Differences through New Encounters

Hou Hanru and Donatella Saroli experienced Forecast at different stages of the program's development—Hou as a mentor in 2017, and Saroli as the host of one of the work-stays in this year's edition. The two, who work together at the MAXXI in Rome, sat down to share their thoughts on the mentoring process. Here, they discuss the generative creative potential of risk-taking, and the importance of approaching new encounters with openness.

HOU HANRU: Having been a mentor at Forecast, I learned a lot from participating in the program. It's greatly exciting to meet the young generation of creative practitioners who are enthusiastic about developing their careers. Their approach is quite different from my generation's, especially in their definition of the profession (curating, in my case). They are more open, and are less concerned about the so-called professionalism that we are supposed to pass on. Instead, they touch on almost everything they think is interesting, often without very clear objectives. This renders them much more open and audacious. This also renders Forecast much less forecastable. One could call these practitioners naïve. However, it's precisely by being naïve that they show how naïveté, combined with a degree of knowledge and ethical awareness—which are what we, as mentors, are able to counsel them on—can be an ultimately important element in our profession, or non-profession, called curating, and for art at large. Being a mentor, I have enjoyed a great deal of pleasure in sharing this risk-taking with young mentees, and in encouraging them to be even more adventurous.

DONATELLA SAROLI: In a time when one is often asked to work toward scalable projects and predictable outcomes, endorsing adventure sounds refreshing. Relations, partnerships, and encounters have an unpredictable and precarious

quality that makes them alive, special, unique, and messy!

Preparing for Emeka Ogboh and Iman Jesmi's work-stay at the MAXXI in Rome, my colleague Anne Palopoli and I relied on a wealth of contacts and relationships developed over years of curatorial and research practices, as well as remarkable intercultural mediation projects carried out by MAXXI's educational department. Our concern was more “how can we offer a mutual collaborative opportunity to the artists, the people, and associations we have bonded with” than “how do we gather a group of people who have experienced migration.” And that entailed envisioning the interviews that Iman was planning to do as conversations among people.

Iman's willingness to share his own experience as an artist, musician, and migrant with the participants was pivotal. Personal narratives are powerful, generative, and reparative. Dismantling preconceived ideas of what these encounters should bring to the table, choosing neighborhoods and sites in Rome that could show the city's polyphonic texture for Iman's research on smellscape, sound, and migration, and juggling a mix of casual and formal situations were a few more steps in our preparation. The more we conceived it as a network of exchanges—including desired and failed ones—the more doors kept opening for the two artists,



Artist Emeka Ogboh (l.) and mentee Iman Jesmi answer audience questions at the Forecast Festival.

ourselves, the museum, and the institutions we enjoy working with.

HOU HANRU: Indeed, risk-taking leads to an expansion of the young mentees' horizon of imagination and action and eventually ours, too, meaning those working at institutions. This further encourages institutions to become more open to new ideas and each other. So it's only natural that the MAXXI and Forecast decided to work together to provide a laboratory of collaboration between other mentors and mentees. Along the way, we also managed to pull others in to share this adventure—namely the Villa Massimo.

DONATELLA SAROLI: Yes, we took the work-stay format to heart! We thought, where can Iman and Emeka work? An array of sites in Rome came up: one of the MAXXI's educational labs; a multicultural grocery market; a Persian restaurant, and more. But in our minds, the “stay” part

of the experience sparked the idea of drawing an additional connection between Germany and Rome, and what better place than the German Academy, the Villa Massimo, to do that? Every year, Villa Massimo hosts artists, architects, and researchers who have won the prestigious residency award. We strongly wished for Iman and Emeka to partake in this experience, albeit only for a couple of days. It's an experience that is entangled with the act of translating, or, to borrow from anthropologist Anna L. Tsing, a form of translating “in which learning another culture both bridges and maintains difference.”

Hou Hanru is the Artistic Director of MAXXI, the National Museum of the 21st Century Arts in Rome. In 2017, he was a mentor in Forecast's second edition in the field of Curating.

Donatella Saroli works with Hou as Coordinator of the MAXXI MOBILE LAB. She was key in programming a work-stay in Rome for the mentor-mentee tandem in the field Sensing the World.

The Art of Perseverance

Freo Majer
Artistic Director, Forecast

Every year, our Forecast participants and hundreds of applicants impress us with the diversity of their abilities. During the pandemic, even in seemingly hopeless situations, these remarkably bright and perceptive minds continued to pursue their projects. Indeed, they proved themselves capable of transforming the stressful and disturbing experiences of those long months into material for their creative work, to metabolize them into their art. Creatives from around the world have not given up; they have persevered.

Every year, we read hundreds of project proposals submitted by creative practitioners at different stages of their careers. Regardless of which continent they come from or which medium or genre they have chosen to work in, they all hope to draw attention to their efforts and talent; to stake out a place for themselves. But not everyone has access to the paths on which they can find their audiences, and not every country offers the supportive tools and structural frame-works necessary for nurturing creative practices. The Covid-19 pandemic was not just an enormous stress factor for creative people, but was quite often an existential threat. The experience of living in a pandemic over many months was important in developing the concept for Forecast 6. We asked ourselves: how does a Ugandan artist, a Kazakh film collective, an Argentine architect ward off despondency? How do such people handle the difficulties of everyday life without losing sight of the complex challenges of creative work? Have they perhaps perfected the common human or evolutionary talent of adapting to the most adverse conditions? What role is played by their willingness to experiment, to try new things, to learn by doing, and then do it all over again? For Forecast's sixth edition, we wanted to focus on artists' and cultural producers' special capabilities, as well as their unwavering persistence and resilience.

In our search for Forecast 6 mentors, we approached internationally recognized people capable of working over an extended period of time with high self-sufficiency or even "loneliness"—but who simultaneously feel a strong social and communal responsibility and convincingly demonstrate this in their work. Since the very beginning of Forecast, attributes such as generosity, patience, and transcultural competence have been essential prerequisites for our mentors, as have the willingness and ability to see ideas and thought processes through the eyes of the mentees. The undisputed methodological independence and conceptual clarity of potential mentors was also crucial in previous editions of Forecast. This time we aimed to intensify these criteria and specifically sought out personalities that achieve the balancing act between radical autonomy and an elevated sense of responsibility—never losing sight of either.

For Forecast 6's open call, I was both excited and proud to announce the participation of six globally influential figures who have substantial insights to pass on to the next generation.

Since 2014, Mexican architect Tatiana Bilbao has garnered international attention with the basic principles of her work, which demonstrates that social values, open



Mentee Simona Desconescu offered an open dance workshop at the Forecast Festival.

collaboration, and sensitive design approaches can fundamentally change the lives of those involved in or affected by architecture. Bilbao's mentoring theme "From Stories to Spaces" was explicitly geared toward applicants who raise critical questions about privilege, exclusion, and injustice; and who would present courageous proposals for our future coexistence as human beings.

"Data Democracy and the Green Transition" was the title of Italian innovation economist Francesca Bria's mentorship field. A digital policy expert and staunch advocate of data democracy, Bria was especially interested in concepts that articulated a strategic vision for how digital technologies could facilitate the transition from today's digital economy of surveillance capitalism and data extractivism to an alternative political and economic project based on data democracy, digital sovereignty, and civic participation.

Forecast has always devoted attention to performative, corporal, and nonverbal forms of expression, and music has played an important role in every edition. Sofia Jernberg, an Ethiopian-born experimental singer, composer, improviser, and performer, named her mentoring field "Sound as Organized Time." She was interested in exploring the voice's instrumental possibilities, with a particular emphasis on approaches that transcend the traditional boundaries between different cultures.

The Austrian cartoonist Ulli Lust has authored several award-winning graphic novels, combining autobiographical material and observations on contemporary life in uniquely pointed and yet simultaneously subtle narratives. As a mentor for the field "Translating Sensations," Lust sought applicants who wanted to create nonfiction comic works that could be based on documentary, personal, or historical events.

French choreographer Mathilde Monnier has shaped contemporary dance with her observational skills, deep reflection, openness, vitality, and humor. In her field, titled “Unlimited Gestures,” Monnier focused on varied physical practices that proposed an understanding of the body and movement as “active intelligence” that speaks for itself.

From the beginning of his career, Nigerian artist Emeka Ogboh has worked across mediums that prioritize specific sensorial involvement: for example, he connects to places with his senses of hearing and taste. Ogboh explores how private, public, and collective memories are translated into sensory experiences. As a mentor for “Sensing the World,” Ogboh was interested in applicants who are experimental and bold in their artistic practices, and open to engaging with the sensorial—especially the auditory, olfactory, and gustatory.

Our open call’s success is self-evident: we received 597 proposals from exactly 100 nations, making it clear that we again achieved a wide global reach with this edition. Especially noteworthy—and important to us—was not just the enormous range of the entries, but also their excellent quality.

Forecast was founded on the conviction that cultural production is unique and deserves protection, that it is worth special attention and targeted, individualized support. At the same time, we are convinced that the most divergent sectors of society can learn from these energetic, creative minds. We go even further: the less a person feels connected to the arts and creative industries, the more they could benefit from experiencing and interacting with them. Every Forecast edition is proof that unimagined talents and surprising abilities and knowledge will evolve as soon as someone makes the effort to listen and look more carefully—and when the aims and hopes of emerging talents are taken seriously.

As Artistic Director, I’m pleased and proud to witness the outstanding partnerships we have been able to establish over the past years. In addition to our Forecast Mentorships, we have initiated a chain of sustainable cooperative partnerships that examine the human habitat as a contribution to artistic and scientific research, and produce concepts for ecosocial innovation in the form of real, tangible prototypes. This made it possible, after our first such cooperative project titled Housing



Forecast’s Artistic Director Freo Majer and culture journalist Kimberly Bradley, who moderated the three-day Forecast Forum, welcome viewers to the livestream



Architect Tatiana Bilbao (l.) and her mentee Luisa Sol at the Forecast Festival

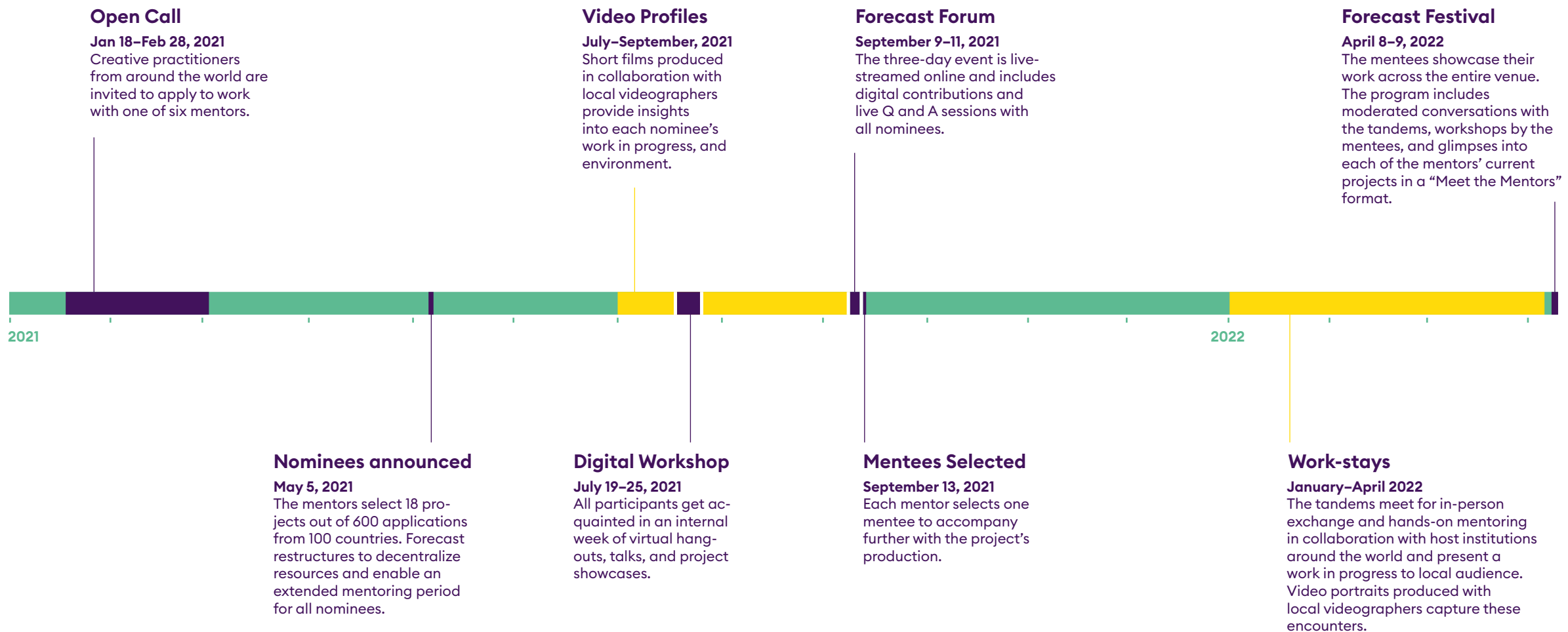
the Human (2018–19), to launch the next stage in 2020 with Driving the Human (2020–23), an international research program that examines the interconnections between human beings and our common environment from multiple perspectives. Driving the Human brings a multidisciplinary and extremely diverse group of designers, architects, and artists together with activists and political decision-makers. It enables these participants to engage with relevant networks for knowledge transfer, acquire multidisciplinary know-how, collaboratively develop viable concepts for the future, and test them as prototypes.

Since Forecast’s first edition in 2015, the continual support of the Federal Government Commissioner for Culture and the Media (BKM) has been important to our work’s continuity and success. We express our heartfelt thanks to this governmental sponsor and likewise to the parliamentary experts from the German Bundestag. Of course we also speak on behalf of the participants and mentors of all six Forecast editions, who have greatly benefited from this consistent commitment. They convey their enthusiasm for Germany’s cultural policy and the values it represents to the world.

Forecast 6 is proof that there is no dearth of good concepts at this juncture—on the contrary: this generation of creative trailblazers navigates the world with equal parts inventiveness, curiosity, and determination, while experimenting with unusual thought processes and testing new forms of expression. Every day, all over the world, audacious minds are developing original, profound ideas, and in many such careers, only superficial and senseless reasons prevent the implementation of their visions. Here is where Forecast can bridge the gap—this is our strength. What we repeatedly strive for with each edition could occur across the globe every day and on every level: listening to each other beyond the boundaries of identity, self-interest, or traditional influences; posing precise and bold questions; distinguishing the truly essential from banalities; and finally, doing everything necessary to create spaces for the most promising ideas to evolve.

Allow me to conclude with a succinct assertion: the survival of the human species may appear uncertain at the present time, and from a global perspective, many people feel that things are on a downward spiral. But that certainly does not apply to the artists among us.





A Return to Live Encounters

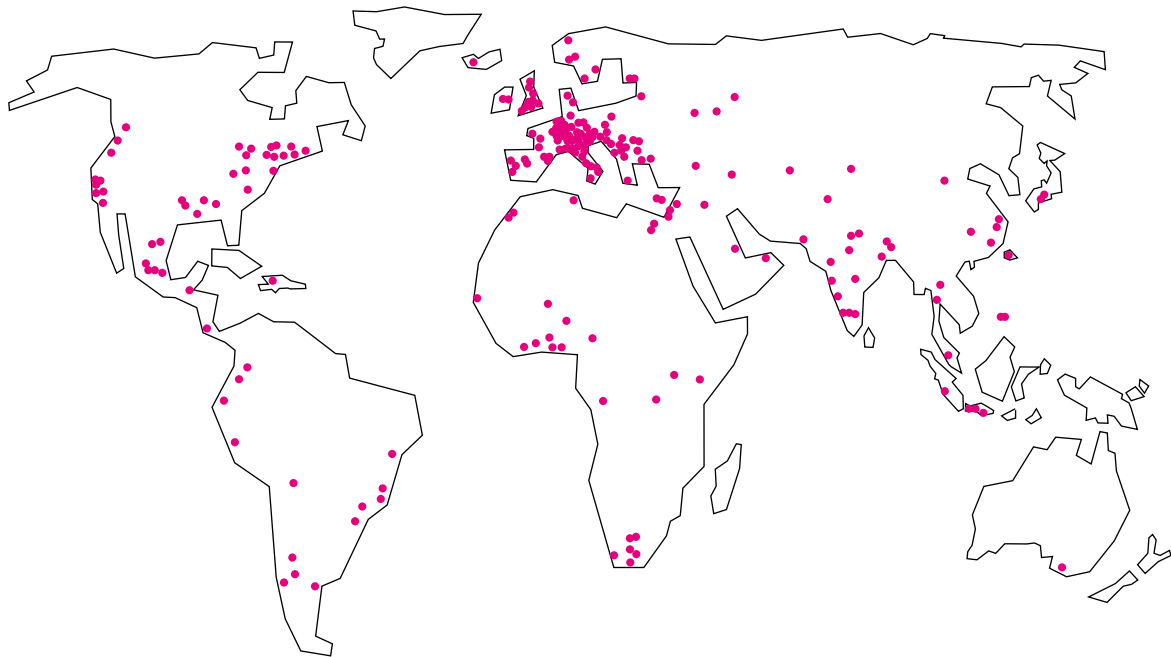
Forecast's unique format is normally structured around three major occasions for personal encounters between the mentors and their nominees—and later, their mentees: The Forum—in which nominees share their work

with the public and each mentor subsequently selects one mentee; the work-stay—in which mentor and mentee meet in person for up to two weeks of intensive artistic exchange, usually with a host institution; and the Forecast Festival—in which the final productions are shared with the public. But as the Covid-19 pandemic and its restrictions continued to disrupt lives for a second year, Forecast restructured to enable remote mentoring for all nominees for an extended period of nearly five months. As the

program initially moved to the digital realm, Forecast postponed the Forum from the summer to the fall, and added an internal workshop in July, which allowed for virtual encounters and exchanges across the six mentorship fields. Forecast also produced video profiles to enhance each nominee's visibility. Following the digital Forum, all six mentor-mentee tandems planned individual work-stays. But as winter travel was still restricted due to a new Covid-19 surge, the work-stays took place in

late winter/early spring, just before the Festival, and were captured in short video profiles. Despite the tight scheduling, these personal encounters were crucial to the final productions. In April 2022, the Forecast 6 culminated in a live festival at radialsystem in Berlin. During two action-packed days, the venue was activated with interactive artworks and sensory experiences, guided walkthroughs, workshops, and showcases by the mentors and the mentees. It was a physically liberating experience.

597 Applications came from 280 cities around the globe.



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| Aalborg DK | Basel CH | Brooklyn US | Coyoacán MX |
| Abidjan CI | Beijing CN | Brussels BE | Dakar SN |
| Accra GH | Beirut LB | Bucharest RO | Dallas US |
| Ahmedabad IN | Bekasi ID | Buenos Aires AR | Denton, Texas US |
| Al-Khobar SA | Belgrade RS | Caba AR | Dessau-Roßlau DE |
| Almaty KZ | Bengalore IN | Cairo EG | Dhaka BD |
| Almere NL | Benin City NG | Cape Town ZA | Dorking Surrey UK |
| Amsterdam NL | Berkeley US | Capelle aan de IJssel NL | Dresden DE |
| Anjuna, Mapusa, North Goa IN | Berlin DE | Cardiff UK | Drøbak NO |
| Antalya TR | Bern CH | Casablanca MA | Dubai AE |
| Antwerp BE | Birmingham US | Ceglie Messapica IT | Dublin IE |
| Augsburg DE | Bloemfontein ZA | Chennai IN | Dundee UK |
| Avellino IT | Bogotá CO | Chicago US | Eindhoven NL |
| Baku AZ | Bonn DE | Ciario EG | El Prat de Llobregat ES |
| Bandung ID | Boston US | Cincinnati US | Enfield IE |
| Bangalore IN | Bournemouth UK | Coimbra PT | Essen DE |
| Bangkok TH | Bozen IT | Cologne DE | Evanston, IL US |
| Banja Luka BA | Brackendale CA | Columbus US | Faridabad IN |
| Barcelona ES | Bristol UK | Copenhagen DK | Felixstowe UK |
| | Bronx US | Corato IT | Figueras ES |

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| Florida AR | La Plata AR | Nijmegen NL | São Bernardo do Campo BR |
| Folkestone UK | Lagos NG | Nkongsamba CM | São Paulo BR |
| Frankfurt Main DE | Le Pré-Saint-Gervais FR | Noetinger-Córdoba AR | Sauze d'Oulx IT |
| Fuzhou CN | Leipzig DE | Novi Sad-Vojvodina RS | Schio IT |
| General Escobedo MX | Les Acacias CH | Nürnberg DE | Schulzendorf DE |
| Giza EG | Lexington US | Oakland US | Scicli IT |
| Glasgow UK | Lima PE | Oslo NO | Seeboden AT |
| Guatemala City GT | Linz AT | Ouagadougou BF | Segovia ES |
| Guntramsdorf AT | Lipa City PH | Padang ID | Shanghai CN |
| Haifa IL | Lisbon PT | Pamplona ES | Sheffield UK |
| Hamburg DE | Ljubljana SI | Panama PK | Šibenik HR |
| Hangzhou CN | Lomé TG | Pancevo RS | Sierre CH |
| Hannover DE | London UK | Paphos CY | Skopje MK |
| Helsinki FI | Long Island City US | Paris FR | Stockholm SE |
| Hicksville US | Los Angeles US | Pereira CO | Strasbourg FR |
| Hilden DE | Lucerne CH | Pessac FR | Stuttgart DE |
| Hillsborough US | Lyon FR | Phayao TH | Sucre BO |
| Holon IL | Mação PT | Pittsburgh US | Sulaymaniyah IQ/KR |
| Hospitalet de Llobregat ES | Madrid ES | Plovdiv BG | Tacoma US |
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| Hyderabad IN | Manchester UK | Port-au-Prince HT | Tehran IR |
| Iasi RO | Mannheim DE | Portland US | Tel Aviv IL |
| Igualada ES | Markham CA | Porvoo FI | The Hague NL |
| Islamabad PK | Marrakech MA | Potsdam DE | Toronto CA |
| Istanbul TR | Marseille FR | Prague CZ | Tougaloo US |
| Ithaca US | Martigny CH | Providence US | Trofa, Porto PT |
| Jakarta ID | Massy FR | Puebla MX | Tunis TN |
| Jasper US | Meadowlands East ZA | Quimper FR | Turda, Cluj RO |
| Johannesburg ZA | Melbourne (Kulin Nation) AU | Randburg ZA | Turin IT |
| Kaduna NG | Metro Manila PH | Rawalpindi PK | Velbert DE |
| Kalamata GR | Mexico City MX | Reggio nell'Emilia IT | Venice IT |
| Kamakura JP | Milan IT | Reykjavik IS | Vienna AT |
| Kampala UG | Modica IT | Rijswijk NL | Virginia Beach US |
| Karachi PK | Mol BE | Rio de Janeiro BR | Vitoria BR |
| Karaj IR | Monterrey MX | Riobamba EC | Warsaw PL |
| Kazan (Republic of Tatarstan) RU | Montpellier FR | Rishikesh IN | Weimar DE |
| Kibbutz Gazit IL | Montreal CA | Rishon Le Zion IL | Westhampton US |
| Kigali RW | Morelia MX | Riverside US | Wilkszyn PL |
| Kinshasa CD | Mortsel BE | Rogaška Slatina SI | Wolfenbüttel DE |
| Kirovo-Chepetsk RU | Moscow RU | Rohrbach (Pfalz) DE | Wuhan CN |
| Kolkata IN | Mumbai IN | Rome IT | Wuppertal DE |
| Komani/Enoch Mjijima Municipality ZA | Munich DE | Rotterdam NL | Yogyakarta ID |
| Krakow PL | Mysore IN | Ruma RS | Yokohama JP |
| Kristiansund NO | Nairobi KE | Saint Petersburg RU | York UK |
| Kuala Lumpur MY | Napoli IT | Saltillo MX | Zagreb HR |
| Kumasi GH | Narayanganj BD | Salvador BR | Zeist NL |
| Kyoto JP | New Delhi IN | San Diego US | Zurich CH |
| La Baule FR | New Rochelle US | San Jose US | Zwettl AT |
| | New York US | San Miguel de Tucumán AR | |
| | Nicosia CY | Santiago de Chile CL | |

FROM STORIES TO SPACES



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“Our current mode of living imposes a life on the majority of the population that prevents them from having a space that actually allows them to exist,” architect Tatiana Bilbao argues. Her work recognizes that the built environment shapes an individual’s life. “As architects,” she says, “we urgently need to produce the necessary questions, so that as a society we are able to find new ways of living that could allow any person on the planet to exist with dignity.” Bilbao sought applicants who are interested in rethinking how we inhabit space and who believe that “it is possible to become the Other in order to imagine how we can dwell in the future.”

TATIANA BILBAO

Sensitive Design Approaches to Architecture

“The physical space that protects us and allow us to exist is no doubt the most fundamental space in our lives.”



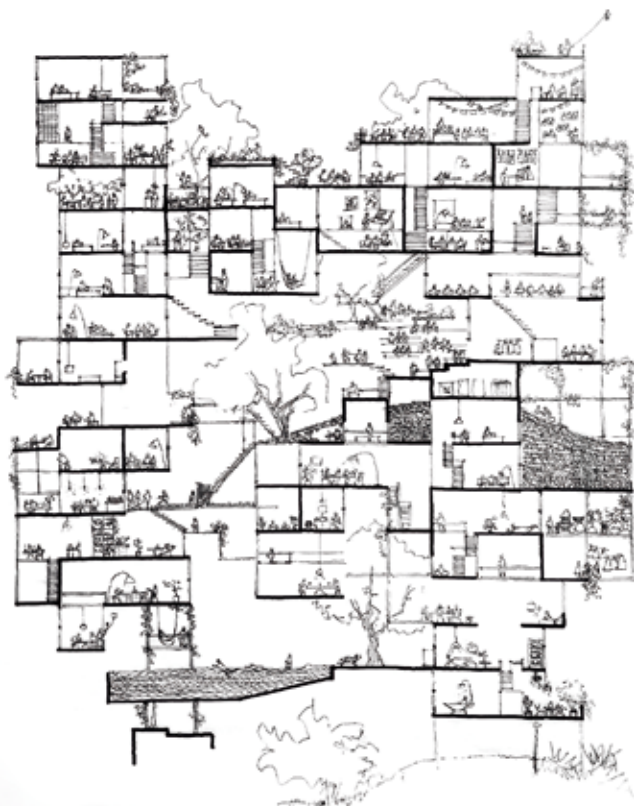
Directorate of the Advisory Council for Urban Development in the city. She holds a recurring teaching position at Yale University School of Architecture and has taught at Harvard University Graduate School of Design, the Architectural Association in London, and Columbia University GSAPP, among other institutions.

Bilbao has won numerous awards for her work, including the Global Award for Sustainable Architecture Prize by the LOCUS Foundation in 2014, the Impact Award 2017 Honorees for Architizer A+Awards, Tau Sigma Delta Gold Medal of 2020, and the Marcus Prize Award in 2019, and the AW Architect of the Year 2022 award.

Architect Tatiana Bilbao opened her eponymous studio in 2004 with the aim of integrating social values, collaboration, and sensitive design approaches to architectural work. At the core of the studio’s practice is an analysis of the context surrounding projects, which range from master plans to affordable housing typologies. The work’s goal is to contribute to its surroundings while remaining flexible to absorb shifting needs.

Prior to founding her firm, Bilbao was an advisor in the Ministry of Development and Housing of the Government of the Federal District of Mexico City, and during this period she was part of the General Development

Bilbao says, “The place that we inhabit, the home, the house, the apartment, housing—whichever the name or form—the physical space that protects us and allow us to exist is no doubt the most fundamental space in our lives.” But our current modes of living prevent most individuals from having a fulfilled existence. “As architects, we urgently need to produce the necessary questions, so that as a society we are able to find new ways of living that could allow any person on the planet to exist with dignity. I believe it’s through different methods of thinking, writing, drawing, and doing that we can achieve this.”



Edificio Roble, Arboleda, San Pedro Garza García, Nuevo León, México.
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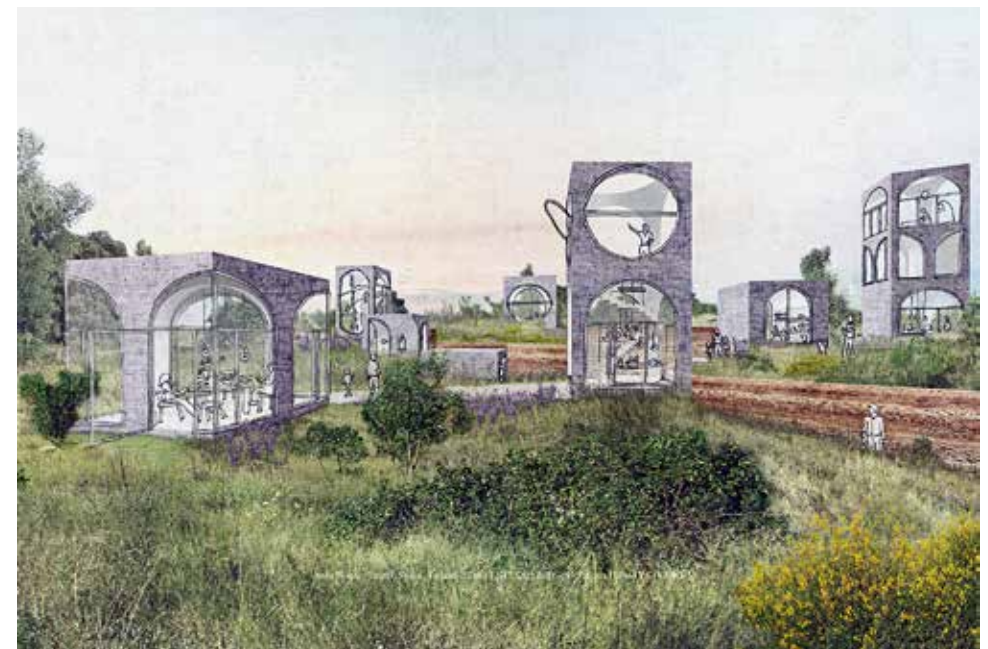
Ruta del Peregrino in Jalisco, México.
©Tatiana Bilbao ESTUDIO



Cumbaya, Ecuador, Tatiana Bilbao ESTUDIO 2018,
© Tatiana Bilbao ESTUDIO



Jardín Botánico in Culiacán Sinaloa, México
© Tatiana Bilbao ESTUDIO



Solo House, Teurel, Spain,
©Tatiana Bilbao ESTUDIO

From Stories to Spaces: Reimagining Ways to Inhabit the World

This field's three projects shared a common interest in exploring how architecture can foment creativity, autonomy, and a sense of dignity in its users. Under the mentorship of architect Tatiana Bilbao, the nominees analyzed how a space's design can impact the ways in which we perceive our own potential within it.



SARAH OBERRAUCH
Playground Stories

Curator and educator Sarah Oberrauch's proposal was a playground that would stimulate children's creativity. Oberrauch planned to work with children to develop a playground that examines the relationship between play and space. Inspired by the landscape of the Italian Alps, where she grew up, Oberrauch looked at mountain summits and other physical barriers as a starting point from which to possibly overcome physical and mental obstacles such as fear, failure, or shame through play. Her goal was to funnel excess energy into socially bonding activities to foster a feeling of community. Kids and adults should experience their bodies not only through movements choreographed by objects' use, but also in thrilling moments of losing control.



YASMIN SCHÖNMANN
The Other Space

German artist and choreographer Yasmin Schönmann's work evolves around human connections and social issues. Her project proposal encompassed a community-run, mixed-use art space. The concept materialized as the pandemic kept most of us in one space where we lived, worked, and digitally connected to others—yet most urban spaces weren't designed for such multipurpose use. *The Other Space* looked at alternative models like off-grid living, Tiny Houses, and Earthships to ask what would we design for ourselves, given the choice. "My personal utopian vision includes living in harmony with nature among an inclusive community using sustainable building materials and possessing only what you really need." What would it take to turn this dream into reality?



LUÍSA SOL
Architecture of Inclusion and Exclusion

Portuguese architect Luísa Sol researches screen-based images of domestic architecture and the possible storytelling contained within them. Images of domestic interiors are omnipresent, and constitute a historical legacy of how the field is represented over time: its dreams and fantasies, but also its stereotypes, discrepancies, and inequalities. The mandate to stay home during lockdowns swamped the realm of social media with a new visual language of aspirational domesticity. Considering the onscreen image as a space of fiction that's also a testament to what it omits, Sol proposed an atlas of the audiovisual imaginary of domestic architecture. *Architectures of Inclusion and Exclusion* would enable the detection of underrepresentations, while also formulating a demand for a wider narration of architecture.

The Digital Contributions

Mentor Tatiana Bilbao joined the livestream from Mexico City, where her collaborative studio is based. She introduced her field with a call for a broadening the historical definition of what architecture is, to assume the responsibility that architects have toward society. “Architecture shapes life,” she stressed, regretfully adding that “it’s being surrendered to capital, standardizing the way we inhabit the world.” In its essence, architecture is a colonizing act, she argued, and therefore it’s crucial to open paths to eliminate discrimination in space and allow for more diversity of approaches.



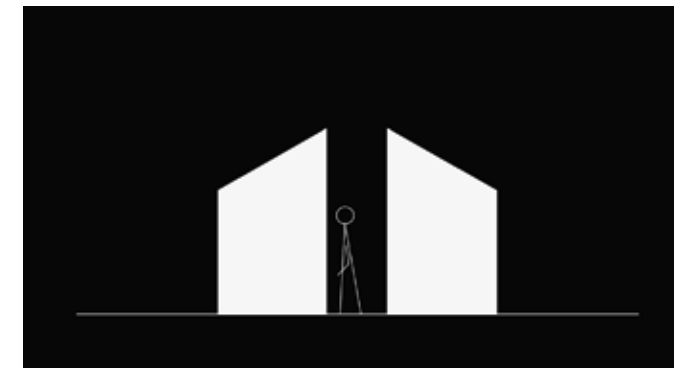
Having entered the project believing she could lead a group of children in working with her on designing a playground, **Sarah Oberrauch** soon realized that the children held the reins. She shared a video showing preschool-aged children of family and friends playing outdoors while being interviewed and directed, but every attempt by the adults behind the camera to direct a scene was upended by the kids’ unexpected reactions. “I have to follow the kids into their imaginations,” she said, summarizing what she’d learned in the process. Her next steps included developing a flexible workshop that would have kids become a part of the playground’s design process.



Having gained new awareness to the space around her due to pandemic-related travel restrictions, **Yasmin Schönmann** began to question the life models a city imposes on its inhabitants. She showed footage she had filmed around Berlin, lamenting that when emptied of culture and interactions, the concrete jungle becomes oppressive. Her project envisioned a community-run artist residency that nourishes its participants and operates sustainably. At this early phase, she worked on identifying a set of instructions, or “an idealistic, utopian manual” as she put it, for how to establish such spaces. This research would be shared in the form of a publication and should offer guidance to anyone pursuing similar endeavors.



“My project consists of the construction of an atlas of ideas and images,” said Sol in a voiceover as a sprawling collage of clippings filled the screen. An architectural theorist, **Luísa Sol** had been collecting onscreen depictions of the home to create a “speculative work of contrast and comparison.” The resulting constellations formulated narratives about how the idea of home is represented. The research-based project is driven by critique of capitalism and the mediated image. During pandemic-imposed lockdowns, a new projection of the home had emerged on social media with the prompt to #StayAtHome, exposing yet another set of inequalities. In the project’s subsequent phase, a sculpture shaped like an archetypal house should become the container for Sol’s visual research.



LUÍSA SOL

Architectures of Inclusion and Exclusion

Tatiana Bilbao chose to accompany Luísa Sol on her project *Architectures of Inclusion and Exclusion*, which catalogues images of homes in the media to understand the relationship between the built environment, aspirational projections, and who gets to participate in creating the onscreen notions of home we are exposed to.



“The project problematizes the mediated notions of ‘home,’ and highlights the role of media in the construction of our built environment,” said Bilbao. “Luísa Sol’s research aims to understand how these notions have not only created grave discriminations but have also been the tool with which to perpetuate them.” Sol planned to present her atlas of images in a construction that resembles the outline of a home. Bilbao notes that “by creating a physical representation of the archetypical

(Western) idea of a home and projecting on it a barrage of images culled from screens, Sol invites viewers to consider this collective construct and its omissions.”

Based on the dialogue and exchange with Bilbao, Sol intended to specify the impact that narratives represented within architecture have on the environment and on the people who inhabit it, be it in the physical or in a representational space.



THE WORK-STAY Confronting Suburban Utopia

In late February, Luísa Sol and Tatiana Bilbao spent a week in New York together as part of their work-stay. There was a lot on their agenda. Sol presented her Forecast project to Bilbao's students at the Yale School of Architecture in New Haven, Connecticut. With Forecast's

Artistic Director Freo Majer, they held a public event at Goethe-Institut New York. Then there was a visit to Forest Hills, an early twentieth-century suburban neighborhood in New York City, and to Levittown, a prototypical post-war mass-produced suburb on nearby Long Island—both are exemplary to the concept Sol is exploring in her work.

Sol and Bilbao also conducted a series of interviews, including with architecture photographer Iwan Baan; Dolores Hayden, an urban historian specializing in the study of



suburban America, whose special focus is the relation between gender and space; and Anna Puigjaner, an architect and theorist exploring kitchenless housing typologies. "All these interviews have enlightened me and opened up new points of view that I had not been aware of," said Sol. One of the new critical observations that will be funneled into the work presented at the Forecast Festival concerns the representations of the kitchen: "... how it can be a place that potentiates invisibilities on the one hand, but also a place that displays logics

of sharing, empowerment, and collective care," she explained.

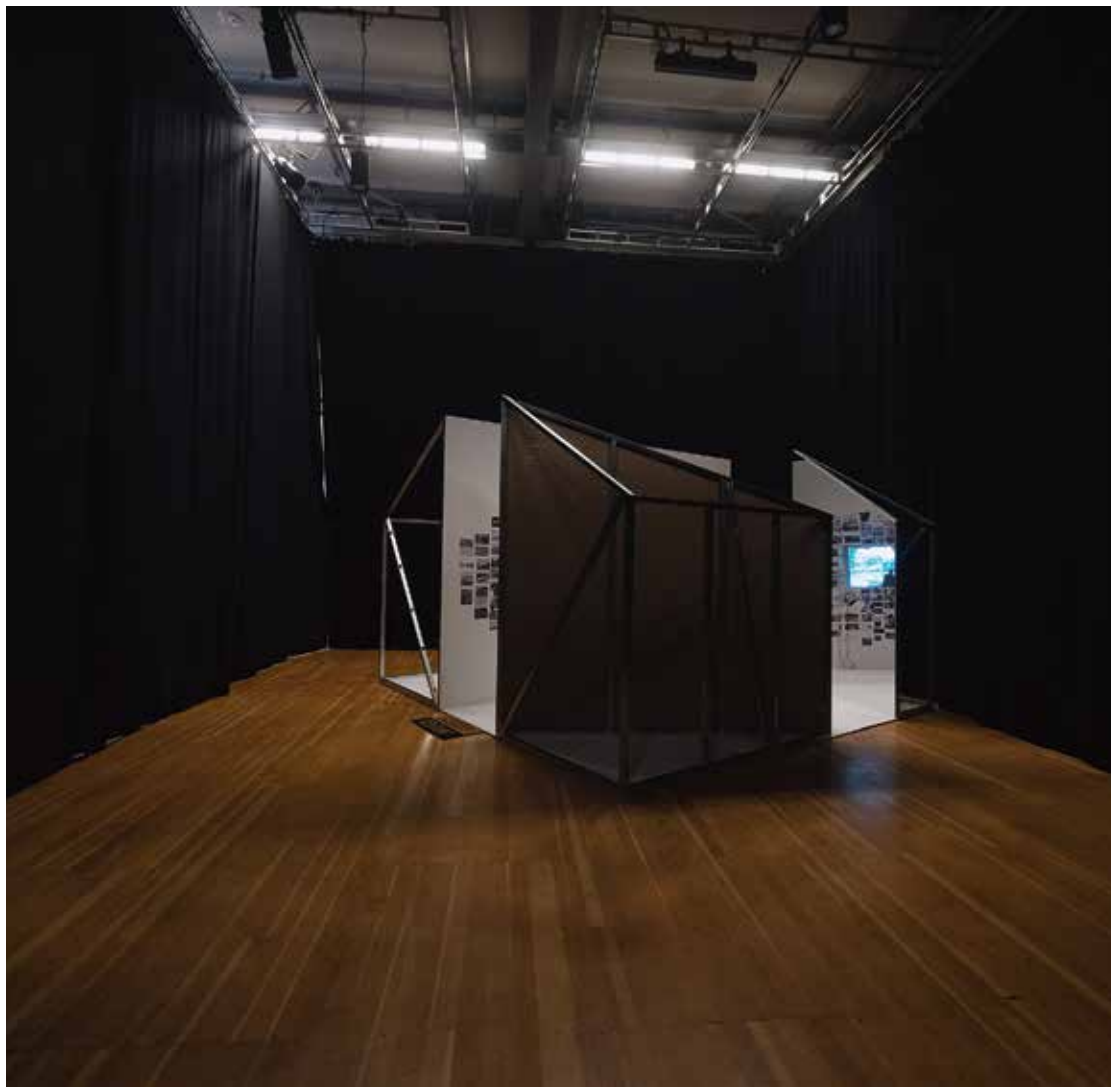
The dichotomy and distance between the domestic realm—with the invisible labor contained within—and the realm of corporate labor performed in Manhattan's skyscrapers becomes crucially obvious when confronting it in person, rather than seeing images of it. "More than representations," Sol said, "architecture functions as the most basic and symbolic element of these discrepancies. This dichotomy will be (even more) present in the Forecast Festival collage."

Unpacking the Onscreen Image as a Space of Fiction

The argument at the core of Sol's project is that screen-based images of domestic architecture constitute a historical legacy of how the field is represented over time. She approaches these images as an archive of dreams and fantasies, but also the stereotypes, discrepancies, inequalities, and segregations contained within those projections and aspirations.



For the Festival, Sol constructed a sculptural piece in the silhouette of a pitched roof house, which visitors could freely walk into and out of. In its interior, Sol covered an entire wall with clippings of onscreen images organized in chronological order from the postwar era—which marked the rise of suburban utopias—to the present. The same wall also had a screen on which she projected an edited loop of music videos relating to domesticity, starting from 1981, the year that MTV was launched. The opposite wall was outfitted with a shelf, on which she placed some plants and a collection of books that were part of her research, whereas the wall facing the entrance was covered entirely with reflective material, mirroring the viewers.



The installation offered a visualization of the research that Sol had conducted to comprise an atlas of the audiovisual imaginary of domestic architecture. In a public talk with her mentor, Tatiana Bilbao, Sol described what it felt like to finally visit the American suburbs, which she has only studied through images until the Forecast work-stay. The home had traditionally been represented as a place of rest, separated from the place of work, Bilbao added, as if no labor was performed in domestic realms. Practices of care should be placed front and center—the shift in thinking that needs to take place so we can reshape our relationship with nature and the environment, Bilbao concluded.



Tatiana Bilbao invited the audience to join her on stage, where work tables were set up, as well as piles of items of clothing, yarn, pens, labels, and sewing needles. The workshop centered on a conversation around care—for others, ourselves, and our belongings—as represented in domestic work; laundry in particular. Meanwhile, the “task” was to create a quilt of garments, while having these conversations guided by Bilbao. The work draws on Bilbao’s studio’s use of collaging and model-making and will go on view at the National Gallery of Victoria, Australia, as part of the museum’s exhibition series by international women designers and architects. Bilbao kicks off the shows in September.



DATA DEMOCRACY AND THE GREEN TRANSITION



The biological and
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Francesca Bria is one of Europe's leading digital policy experts. As a mentor, she sought thinkers interested in articulating a strategic vision of how digital technologies can facilitate the transition from today's digital economy of surveillance capitalism and data extractivism—in which a handful of US- and China-based corporations battle for global digital supremacy—to an alternative political and economic project based on data democracy, digital sovereignty, and citizen participation.

FRANCESCA BRIA

A New Vision for the Economics and Geopolitics of Technology

“This systemic change needs its own aesthetics.”



Innovation economist and digital policy expert Francesca Bria works at the intersection of technology, geopolitics, economics, and society to make digital innovation more socially responsible. Before taking on her current role as President of the Italian Innovation Fund, she was Chief Digital Technology and Innovation Officer of the City of Barcelona and Advisor on Next Generation Internet and Innovation Policy to the European Commission. She also led major European research and innovation projects, such as the DECODE project, an effort to reclaim citizens' data sovereignty, and D-CENT, a Europe-wide project on digital democracy and economic empowerment based at Nesta,

Britain's innovation agency for social good. Bria is Honorary Professor at the Institute for Innovation and Public Purpose at the University College London (UCL), where she teaches on digital sovereignty and people-centered smart cities. She is also Senior Advisor on Digital Cities and Digital Rights to the UN. In 2018, Forbes magazine voted her among Europe's Top 50 Women in Tech.

Her mentorship focused on using technology and data at the service of people and the green transition. “I am looking for a candidate with a strong interest in economics and geopolitics of technology, and those with a good grasp of current technological developments,” she explained. An alternative political and economic project based on data democracy, digital sovereignty, and citizen participation, she argues, “will kickstart a creative and interdisciplinary movement that develops political, aesthetic, as well as functional standards—in sync with state-of-the-art technology, environment, and climate.”

“This systemic change needs its own aesthetics, blending design, arts, and sustainability. It's at the intersection of these worlds that many of the emerging technopolitical issues, from global trade to economic national development to the future of welfare, are to be tackled.”

Data Democracy and the Green Transition: In Search of New Functional Standards

Digital policy expert Francesca Bria oversees three proposals which, at their core, share a strategic and aesthetic vision: how can digital technologies, Big Data, and AI support alternative projects based on data democracy, digital sovereignty, and citizen participation?



PAMELA BREDA
The Unexpected

Italian artist and filmmaker Pamela Breda proposed a visual and theoretical exploration of the impact of AI interfaces and digital assistants on human rights, with a focus on the field of mental healthcare. AI employed to enhance mental well-being is creating new social and ethical questions about how machine learning affects human rights through data storage and analysis. Breda's project considered the possible benefits of digital assistants for digitized healthcare and social support. However, AI can potentially undermine or violate human rights protections, in particular the right to equality and privacy, and anti-discrimination laws. Breda planned to study the emotional responses users demonstrate in interactions with AI, to consider how digital technology can serve people and protect their rights.



JAYA KLARA BREKKE
**Dashboards for
Posthuman Life**

Typically used by security and advertising agencies, in scientific research, or governance, data dashboards present visualizations, insights, oversights, settings, and controls over data. They are a lens into constantly changing dataspheres over which there is an ongoing battle for sovereignty. Swedish cryptographic geographer Jaya Klara Brekke proposed a speculative data dashboard for an ordinary person living in posthuman times. What if people could have a say in how an AI is trained using their data? And help decide what it is used for? What if people could have real-time insight into the well-being of companion species? What if such a data dashboard could offer an understanding of how one's actions and data affect others, human and nonhuman, elsewhere?



WALTER PALMETSHOFER
Trust Zone Experiment

Austrian economist and Net activist Walter Palmetshofer's project focused on the small Austrian village of Zwettl (population less than 2,000) to create a scalable, data-driven plan to reduce CO₂ emissions by 55 percent before 2030. The data and knowledge gained there would then be presented to local municipalities in the Mühlviertel region (population 200,000) to implement community-organized and trust-based measures to reduce its carbon footprint. As nearly half of Austria's population lives in rural areas, the model could be replicated across the country. Building on the village's existing social structures and self-reliance mentality, the project hinged on locals' sense of responsibility and community to achieve self-sufficient energy supply and food sovereignty as an enhancement to the government's top-down approach.

The Digital Contributions

Francesca Bria, President of the Italian Innovation Fund and member of the high roundtable of the New European Bauhaus, introduced her work, which is centered on democratizing the digital transition, putting technology and data at the service of people and the environment. As part of her work as the Chief Technology and Innovation Officer of the city of Barcelona, for example, she helped harness citizen participation to turn municipal data into a shared common good. “We need to regain public control of digital technologies and data, perceiving it as a digital common, a public infrastructure that can be shared for the public’s interest,” she said before introducing her nominees, whose projects all share this guiding concern.

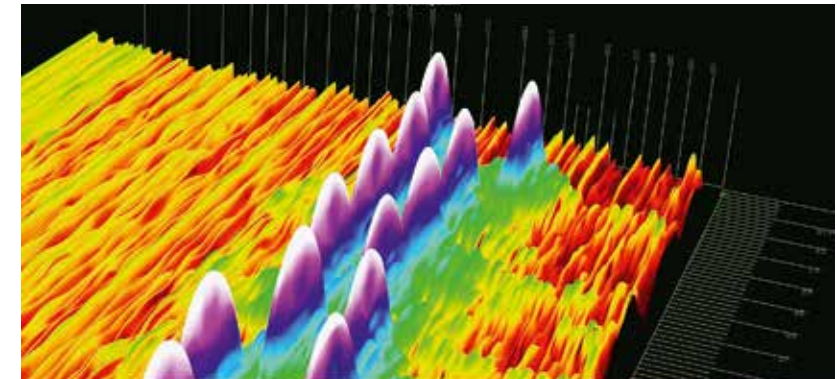


Pamela Breda showed a rough draft of a video artwork she is producing on the topic of digital friends, or companion apps used in the mental health field. Over one month, she accompanied a friend who had been confiding in a digital assistant named Marc while mourning the sudden loss of her brother. The work touched on the double-edged sword of sharing personal data with for-profit apps, and the hidden human rights implications they carry. “I think of loneliness like a diamond; it has many faces,” a voiceover is heard in the work. “Right now I feel incredibly alone.” The use of digital assistants has become even more prevalent during the pandemic, Breda said, adding that she uses one herself. “As the conversation evolves, I forget I’m speaking to an AI.”





Jaya Klara Brekke is creating fictional data feeds that help users to better understand the impact of their actions on the environment and their own privacy. “Most of us don’t really know the implications of a click, a scroll, or a ‘like.’” She specified that the context in which these dashboards would operate is a posthuman environment, in which humans are no longer regarded as superior to other biological and technological consciousness. Brekke showed fictional “user stories,” a software-development method used to describe what a given software needs to achieve. The simulated “users” of these posthuman dashboards, however, were designed from the perspectives of prominent critical theorists writing on the politics of data and algorithms. “How exciting it would be if people could make decisions about which new AI or modeling is being done with their data!”



Walter Palmetshofer joined the livestream from the small Austrian village of Zwettl, where the strong sense of community provides ideal conditions for a case study in trust-based transactions and shared responsibility for common goods. In a fast-paced PowerPoint karaoke, he argued that a data-based grassroots approach is better suited than a top-down government initiative to help reach the 1.5-degree goal needed to allay climate calamity. The village has been functioning for decades on a self-organized, DIY approach, for example in its water supply system, ride-sharing network, and resource-saving practices. “With data, projects can be identified that are applicable to other regions,” he argued, adding that local cultural identity should not be underestimated. “You have skin in the game,” and the more concrete that idea becomes, the easier to effect change.

JAYA KLARA BREKKE

Dashboards for Posthuman Life

Digital policy expert Francesca Bria chose to continue mentoring theorist and designer Jaya Klara Brekke, whose project imagines data visualization tools to illustrate our actions' immediate effects on our privacy, each other, and the environment.



Brekke's practice spans technology, academia, and the arts, always focusing on questions of power in emerging decentralized technologies, cryptographic techniques, and data economies.

"In the post-pandemic phase, we have a historic opportunity to lay the foundations for a renewal of our societies, projecting us into a digital, sustainable, and carbon-neutral future," said Bria. "Today this means, above all, addressing our twin challenges of the climate crisis and the need to reconquer our digital sovereignty and democratize the digital transition," she adds.

"All the nominees I selected are rethinking our common digital space by raising awareness, developing new narratives, and experimenting with alternative solidarity-based infrastructures for collective action. In particular, Brekke's work presents an incredible potential, since it opens new interfaces for the perception of our posthuman condition. Her project stimulates a new type of imagination, sensitivity, and intelligence, making us understand how one's actions and data affect other humans and nonhumans facing the crisis of the Anthropocene."



THE WORK-STAY

Imagining a Way Out of Surveillance Capitalism

In mid-March, Jaya Klara Brekke and Francesca Bria met for a work-stay at The New Institute in Hamburg. With only a month to go until the project's unveiling at the Forecast Festival, they finetuned Brekke's project *Dashboards for Post-human Life*, and presented the work in progress to The New Institute's fellows in a lively discussion.

"What I'm hoping to achieve in the installation is to reveal some of the data flows, data economy, and data relationships that so often remain invisible to the average user," said Brekke. "We're at a point where people are aware that this is going on; people understand that we live in a context of surveillance capitalism."

The work imagines fictional dashboards in a context in which technological and environmental catastrophes have shattered the idea of humans being in control of their destinies. For these dashboards, Brekke utilizes typical software development practices, such as user stories. But rather than generic users, these draw on the theorists of the politics of data and algorithms. "I'm hoping to gain some overview over those dynamics and regain some decision-making power in terms of those dynamics. I want to try and open up the possibility for envisioning that," she explained.



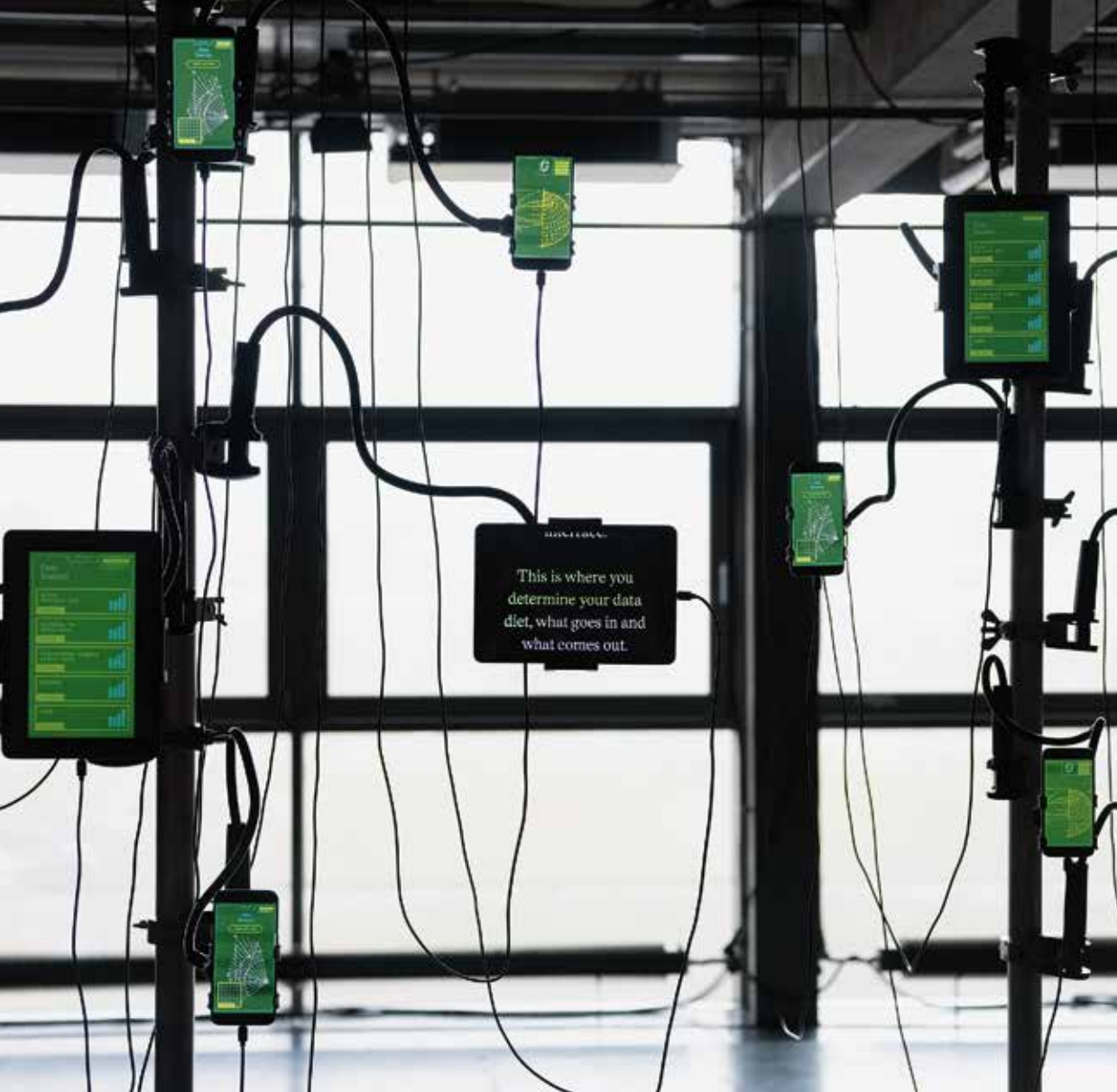
Turning the Question of Data into a Question of Common Resources

Digital infrastructures produce continuously shifting datascapes that are entirely out of reach to most, and yet have a major impact on our mental, social, political, and financial well-being. The Web 3.0 agenda and the broader context of decentralized databases of blockchain promise a new era where the control, use, and financial benefit of collectively produced datascapes is redistributed. And yet the primary compulsion that drives and directs these developments continues to be a race toward financial gain rather than environmental, societal, and political reintegration.



The work *Dashboards for Posthuman Life* imagines a fictional dashboard which draws on theorists of the politics of data and algorithms to produce four main features: “Nearest Neighbor” provides insights into how the use of a person’s data affects others elsewhere; “Garden” provides the interface to decide which machine-learning algorithms are trained with data and what they are being used for; “Favorites” provides a feed about well-being and conditions of the people, plants, and animals that one cares about; and a global “Settings” panel.





Brekke presented the piece as an immersive installation including visuals screened on dozens of hand-held devices attached to metal structures. Viewers heard and felt thumping bass sounds as they entered the darkened space around the installation. In addition to the ideas presented in the visuals, Brekke also included a dossier of source material to expound upon the thinkers whose theories helped shape each of the fictional features. "I applied to Forecast to turn the question of data into a question of a common resource that should be available to everybody as an important means for innovation," Brekke said.



In order to convey her field of work, digital policy expert Francesca Bria invited theorist Evgeny Morozov, who was a mentor in Forecast 5 and is also her husband, to participate in a quick-paced yet deep conversation on the current state of the digital public sphere, from surveillance capitalism to cryptocurrencies and DAOs. Artist and filmmaker Christopher Roth, acting as a moderator, challenged the two thinkers with questions surrounding how social democratic values can be implemented into technological infrastructures.



The talk was followed by a conversation with Bria's mentee Jaya Klara Brekke on data sovereignty, moderated by Kimberly Bradley. "I'm post-pessimist," said Brekke in reply to the question of whether she was optimistic about the digital future. "We don't have time to be pessimists; there's a lot to do!" "Optimism of the will; pessimism of the reason," Bria added.



SOUND AS ORGANIZED TIME

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Leaning on her own genre-jumping vocal practice, Sofia Jernberg sought applications from creative practitioners interested in acoustic sounds. “All experiences I have from the different things I’ve done help me handle every new complex context I end up in,” she says. Her deeply experimental mentorship field was open to people who want to realize work with a contemporary approach to music and sound, work rooted in practice, or projects that look to translate concepts into sounds or sheet music.

SOFIA JERNBERG

Exploring the Instrumental Possibilities of the Voice

“The different roles I have in music are not in conflict, but rather in a healthy symbiosis.”

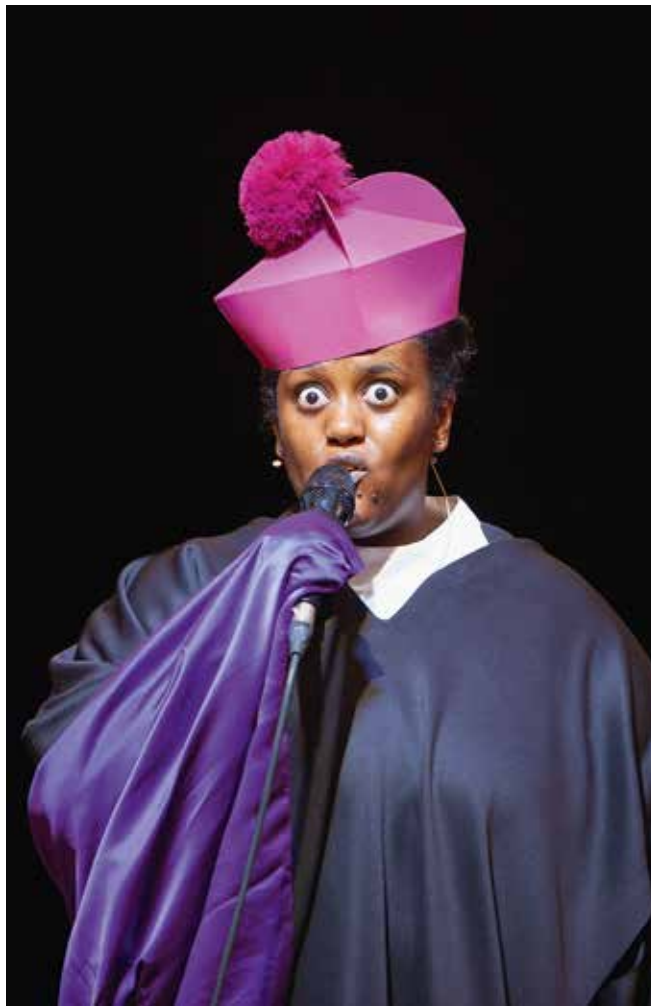


Sofia Jernberg is an experimental singer, composer, improviser, and performer born in Ethiopia and raised in Ethiopia, Vietnam, and Sweden. One of her deepest interests as a singer is to explore the voice’s instrumental possibilities: her singing vocabulary includes sounds and techniques that often contradict conventional styles. Jernberg has traversed many musical contexts and performed in chamber operas, as a soloist with symphony orchestras, with folk musicians from around the world, in jazz and free-jazz ensembles, ad hoc with some of the world’s greatest improvisers, and alone on stage. She performed various music-theater pieces including Arnold Schönberg’s *Pierrot Lunaire* and Salvatore Sciarrino’s *Lohengrin*. Composers have written contemporary roles

specifically for her, such as Emily Hall’s *Folie à Deux* and Anna Thorvaldsdóttir’s *UR*.

However, her genre-defying practice also extends to other disciplines: Jernberg is one of the five female singers featured in Sonia Boyce’s Golden Lion-winning British Pavilion at the 59th Venice Biennale. She also performed with visual artist Camille Norment at the 56th Venice Biennale and was featured as a singer in the 80-minute cinematic work *Union of the North* by Matthew Barney, Erna Ómarsdóttir, and Valdimar Jóhannsson. Several ensembles and festivals have commissioned music she composed. She recently premiered the piece *Hymns and Laments* (co-commissioned by Wiener Festwochen and Monheim Triennale) which is based on traditional songs from Korea, Ethiopia, Sweden and Norway, at the Monheim Triennale in Monheim, Germany. As a singing and composition teacher, she was a faculty member in contemporary music at the Banff Centre for Arts and Creativity in 2017. She has given lectures and workshops at several universities across Europe.

“The different roles I have in music are not in conflict, but rather in a healthy symbiosis, and this gives me a deeper understanding and strengthens my knowledge and craft,” says Jernberg. “It also widens my perspective, and that is a very important thing for me. It goes deep on many levels.”



Clockwise from top left: *Pierrot Lunaire*, Wiener Festwochen, 2021; Jernberg performing with *The End*, 2019; *Lohengrin*, 2013; *Liebestod—An Opera:tion*, 2019; Performing at Blow Out! Festival, 2019; *Pierrot Lunaire*, 2021



Sound as Organized Time: Voice-Based Explorations

The experimental musician Sofia Jernberg supported and facilitated three projects anchored in exploring music through the dimension of time. The nominees brought new approaches rooted in movement, photography, and composition into their conceptual work, which they translated into contemporary sound.



TALIA DE VRIES
SUN

An interest in the theory of photography led Israeli dancer and choreographer Talia de Vries to examine duration and stillness in her work, or representations of time and frozen time. She proposed an expansion of her research into choreography and voice with a slow-noise trio performance, homing in on the intense and vibrant passage between a still and moving image, a photo and its soundtrack. By stretching and suspending the movements' duration, she seeks to modify the structure and economy of time and attention, and destabilize our deeply engrained habits of experiencing time in front of an image.



FLORA DÉTRAZ
C-R-I

French dancer and choreographer Flora Détraz proposed a solo performance centered on the act of screaming. In its first phase, the project examined how screams are used in different cultures and within varied contexts and emotional states. Especially women, she argued, are taught to position their bodies and voices in harmonious, inobtrusive ways. Through choreographic tools involving weight, support, articulation, presence, space, and rhythm, she probed various ways of embodying voice. With this exploration, Détraz sought to delve into the deeply nonrational, provocative, erotic, and feminine spiritual potential of releasing a scream.



RYLAN GLEAVE
KITH

Glasgow-based composer and performer Rylan Gleave worked on a new music-theater piece exploring the changing timbres of his late-breaking voice, three years into testosterone treatments. The theatrical solo cast the trans voice as a protagonist, splitting and breaking between warm bass notes, sustained drones, heavy-metal style shrieks, ingressive vocalizing, and a newly "grown" falsetto. In addition to the performative element, the project also included intersectional artist discussions and panel events aimed at facilitating connections and considerations for the Queer and Disabled communities, and developing resources that are gender- and neurodiverse friendly.

The Digital Contributions

“I’ve had a lot of interesting conversations and a lot of fun with my three nominees,” said Sofia Jernberg. Explaining the thinking behind the name she gave her field of mentorship, she added that her interest was in working with people who bring different disciplines and experiences into thinking about sound, composition, and notation.



Talia de Vries shared the three-channel video work titled *SUN*, which shows an image of a room awash with light, flowing through a white curtain that covers a large window. In it, a dancer dressed in black stands in the room, her face covered by her hair. She is moving so slowly that her movement is barely noticeable. A bell chimes every now and then, marking the passing of time. The image of the dancer becomes duplicated, then multiplied, as the picture gets manipulated. Suddenly, chatter and laughter can be heard, repeated rhythmically to create a composition that fades out as unexpectedly as it appeared. “I’m working on slowness and stillness,” said de Vries, “trying to push the limits of our expectations as spectators.”



For her presentation of *C-R-I*, **Flora Détraz** filmed a video which shows her in the forest, her back turned to the camera, but her face is reflected back to the viewer through a handheld mirror. She hums a melody, which slowly becomes unharmonious, unpleasant, even disturbing. Her face distorts, the sounds she emits become guttural and animalistic. The image changes, and she's facing the camera holding a magnifying glass in front of her mouth, or her tongue, or her eye. As the video ends, we find out that Détraz was performing all the sounds live from her studio in Paris during the livestream. "I was interested in how to channel the energy that travels through my body, and all the emotions while screaming," she said.



The video contribution by **Rylan Gleave** opened with a zoom in on his neck as he hums and shrieks. In the following scene, Gleave and cellist Simone Seales discuss the meaning of the term kith, or chosen family, and of *KITH*, as in the title of his project, which puts queer and neurodiverse voices front and center. The video showed moments from a series of intersectional discussions and Zoom panels as well as singing rehearsals with musicians. "I set out to facilitate conversations that allow marginalized artists to share their art and their stories," Gleave said, "and how their practice is influenced by identity." His own practical explorations of his changing voice on testosterone, he adds, have been informed by this mutual learning and sharing.



FLORA DÉTRAZ

Hurlula

Sofia Jernberg chose to accompany Flora Détraz with her work centered around the act of screaming.

“Because of her ability to invent and master a vocal language she set out to explore, weaving it together with a distinct choreographic practice to create a work that is truly unique to her,” Jernberg said, “I have chosen to further the mentorship process with Détraz.”

As a result of her dialogue with Jernberg following the Forum, Détraz made two conceptual adjustments: first, the performance is no longer devised as a solo for voice, but incorporates live improvisation with musicians. Second, the project’s title was changed to *HURLULA*, a portmanteau combining the French verbs “hurler” (in English, “hurl”) and

“hululer,” which refers to the howls and shrieks of nocturnal animals.

As an exploration of a sound that emerges from a primal instinct, *HURLULA* is the expression of an emotional journey into the depths of the human body. In its further development, the choreographic and musical investigation of the voice and the body would dig deeper into the tensions between what’s visible and what remains concealed when articulating and communicating one’s inner thoughts. “It will be a liberating moment from the shackles of beauty and feminine decorum,” said Détraz.



THE WORK-STAY

Flora Détraz's *Cri de Coeur*

Flora Détraz and Sofia Jernberg had planned a two-part work-stay in Paris and Marseille, during which Détraz rehearsed with musicians to first experiment, and then fine-tune her performance piece *HURLULA*.

Jernberg was unable to join in person and thus consulted Détraz remotely as the mentee improvised with singer Isabelle Duthoit, trumpeter Yaw Tembe, and percussionist Lê Quan Ninh, exploring the endless expressive potential of screams. "I am interested in the act of screaming as an act of liberation," says Détraz.

Generously hosted by Atelier de Paris in the French capital, the improvisation sessions centered on testing screaming's physical sound: is it flat? Round? Scattered? Where does

it come from? What is its sonic range? And how does the body contort while screaming? Coming from dance background, Détraz is interested in screaming's embodiment.

In Marseille, Détraz was hosted by the residency program Montévidéo, where she worked with sound technician Claire Mahieux on how to organize the material from the improvisation sessions, focusing on creating a specific sensation rather than amplification. There, it became clear that feedback and echoes are an important part of the work. As part of the residency program's open studios event, Détraz performed a sketch of the work to a live audience, accompanied by percussionist Lê Quan Ninh and Mahieux's droning feedback loops.



Experimenting with Duration, Improvisation, and Notation

Flora Détraz presented the current stage of the work in progress *HURLULA*, a live performance for percussion, voice, and feedback centered on the act of screaming. (The work will continue to evolve and its final production will premiere at the Lyon Dance Biennale in 2023.) She timed the 90-minute piece to coincide with sunset, so viewers who might have entered the performance while it was still bright would experience the change in natural light—and atmosphere. “As an exploration of a sound that emerges from a primal instinct, *HURLULA* is the expression of an emotional journey into the depths of the human body,” Détraz wrote in a statement.



Performing on both evenings of the Festival, Détraz sat on a tiered circular stage surrounded by large magnifying sheets. She sometimes held a magnifying glass up to her mouth, tongue, eyes, or entire face. She wore yellowish contact lenses that made her eyes resemble those of a nocturnal animal, such as an owl, whose sounds she evoked in the performance of shrieks, droning hums, and other vocal abstractions. She was joined by percussionist Lê Quan Ninh and Claire Mahieux, who controlled the distortion pedals.





Mahieux would occasionally pull a card from a tarot deck, showing it to the musicians before hanging it on a string suspended from the ceiling. The cards were part of the work's improvisational notation system, in which chance dictated the work's progression. "I chose to have a durational performance, also to challenge the idea of time and efficiency, and put myself in a vulnerable position where there's a lot of space for the unknown," Détraz said.

Sofia Jernberg closed the first night of the two-day Festival with a striking a cappella piece. She performed an original solo composition that explores the voice's instrumental qualities, interspersing her pitch-perfect vocals with abstract sound. The performance followed a conversation between Jernberg and her mentee, Flora Détraz, on the topics of organizing sound in space and time, chance-based scores, and working without traditional notation systems.



TRANSLATING SENSATIONS



- 83 The Mentor
- 86 The Nominees
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- 96 Forecast Festival

Ulli Lust sought applicants aiming to create a nonfiction comic work, whether documentary, autobiography, or based on historical events. “Mentoring a comic project is not just mental support; it is quite similar to the work of an editor. We will talk about your narrative intentions and what can actually be seen on paper,” she explained. “The images do not have to represent an utterly realistic view; comics can translate the sensations that come with being alive. Any historic or biographical incident gets its significance by the emotions it triggers in us. The author’s job is to enable the readers to see other people’s perspective and understand their feelings, to transmit the experience, how it feels to be in other people’s skin.”

ULLI LUST

Translating Experiences into Visual Narratives

“Any real-life event can be the cause for comics.”



Ulli Lust is an Austrian cartoonist and the author of several award-winning graphic novels. Her published work also includes comic journalism featuring observations on contemporary life. Her most celebrated graphic novel, *Today Is the Last Day of the Rest of Your Life*, is an autobiographical work which revisits the trials and tribulations of her rebellious 17-year-old self on a hitchhiking trip through Italy some 25 years later. The novel was translated into ten languages and won several awards, including the 2011 *Prix de la revelation* at the Angoulême International Comics Festival. Her recent autobiographical novel, *How I Tried to Be a Good Person*, is a memoir of a passionate

but ultimately disastrous love triangle between herself as a young artist in Vienna, her older partner, and another man who had recently emigrated from Lagos. The work was shortlisted for the *Fauve d’Or* at Angoulême in 2018.

Lust’s narrative-based work also includes *Voices in the Dark*, an adaptation of the novel *Flughunde* by Marcel Beyer, which presents a fictional account of Helga Goebbels, the daughter of German World War II minister of propaganda Joseph Goebbels. She has been a professor for comics and illustration at the University of Applied Sciences and Arts in Hannover, Germany, since 2013.

“Comics are a complex medium—countless decisions have to be made concerning the layers of interrelated aspects of a comic: The images, text, storyline, composition, consistency, and so on,” says Lust. “Any real-life event can be the cause for comics,” she says. “The question is how to shape it into an exciting visual narrative.”



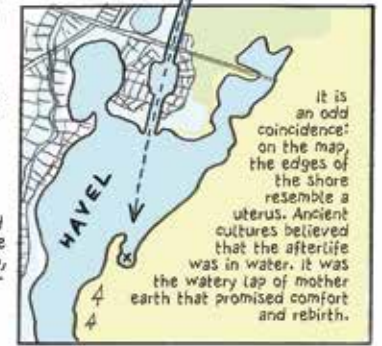
Both pages: Graphic works by Ulli Lust.



He runs less than he stands. The Grillrunner at Alexanderplatz has to carry his shop entirely on his body. He would lose his license to sell hot sausages, if he'd sit down or props up the grill anyhow. While waiting for customers in the hot midsummer sun, he is entertaining himself by drumming a techno beat with his tongs.

25.7.2016
ALEXANDER-
PLATZ

A SIMPLE STROLL TO THE GRAVEYARD IN GRUNEWALD



The only thing christian suicide victims had waiting for them was eternal damnation. The drowned bodies from the Havel were secretly buried a bit further away in Grunewald. The first officially documented burial was in 1900. By then, there were already 800 resting bodies in the graveyard of the nameless. Only one returned: a young woman who poisoned herself with sleeping pills in the forest, in 1919. She had been lying in the funeral hall for 14 hours when someone noticed her neck was twitching.



Ulli Lust 2017

Translation: Anita Matkovic

Translating Sensations: Comics Based on Real-Life Events

Cartoonist Ulli Lust selected three nominees who were creating graphic novels focusing on autobiographical material in which no topic was off-limits. Here, personal trauma represented larger topics such as totalitarianism, abuse of power, and transactional relationships.



NESS ILENE GARZA
The Mosquito

Zeroing in on autobiographical material that focuses on mental health, identity, politics, and education, California-based visual storyteller Ness Ilene Garza proposed a graphic novel she described as a “spiritual thriller.” An art institution offers a residency program for BIPOC artists. However, being kept constantly inebriated rather than sufficiently fed, the participating artists begin to waste away. And though the residency director promised that only artists would be allowed on the property, more and more donors start to show up, who seem to be more interested in the BIPOC artists’ bodies than their bodies of work.



ÖZGE SAMANCI
Evil Eye

Turkish-American media artist and graphic novelist Özge Samancı proposed a murder mystery set in Istanbul ahead of the 1995–96 elections, as a conservative party rose to power using religion to cynically appeal to voters. The novel explores the tactics right-wing populist leaders use throughout the world: sowing fear, celebrating binary thinking, “othering” marginalized groups, and using anger and hostility to promote divisions. *Evil Eye* melds humor and suspense as narrative devices to trace the rise of authoritarianism, following its two female protagonists as they become entangled in a political thriller. While the story’s atmosphere and many anecdotes are autobiographical, the plot is fictional.



M.S. HARKNESS
Time Under Tension

American writer M.S. Harkness is the author of the graphic novels *Desperate Pleasures* (Uncivilized Books, 2020) and *Tinderella* (Kilgore Books, 2018) and various self-published works. Her proposal was a graphic memoir titled *Time Under Tension*, which examines the author’s life in her twenties as she uses movement and weightlifting to find balance while living with past sexual trauma. The narrative is a sequel to *Desperate Pleasures*, and takes place over one year of her life as she becomes a certified personal trainer. By expanding upon autobiographical themes from her previous comics, Harkness hopes to visualize a narrative centered on her journey to recovery.

The Digital Contributions

Ulli Lust tuned in from her Berlin studio to introduce her work and her field. “My comics are always related to reality,” she said, “whereby realism isn’t synonymous with realistic. Drawings can translate impressions and sensations.” She shared a sneak peek of her current grand undertaking, an essayistic graphic novel that looks at Ice Age hunter-gatherers to explore the conditions under which the first artworks were created. She allows herself to tell this story from a female perspective.

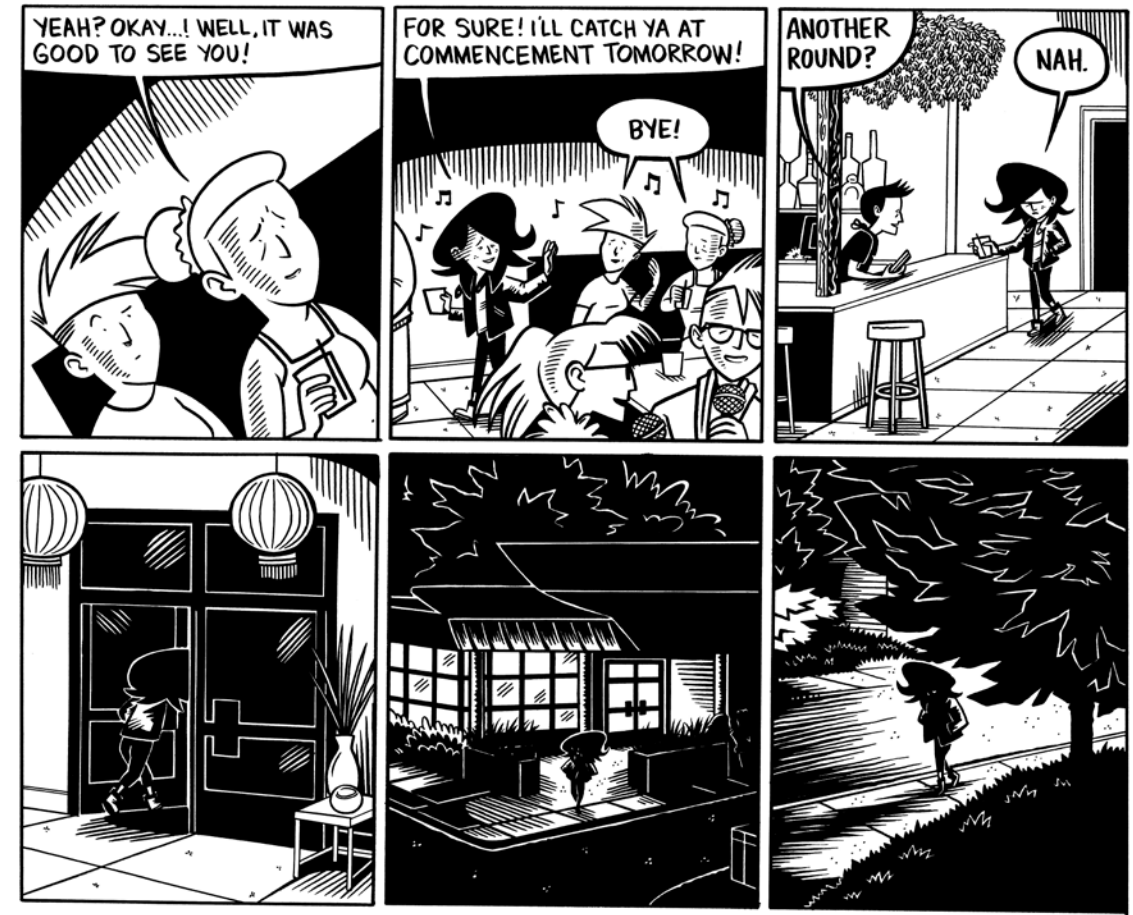


“I envision *The Mosquito* as a prose piece with illustrations to enhance moments of magical realism,” **Ness Ilene Garza** said as she introduced her book project while a video camera glided over a view of her desk and zoomed in on details of her drawings on storyboards and in sketchbooks. Based on a destabilizing experience she had gone through at a residency for BIPOC artists, the story translates Garza’s processing of the event in a way that has allowed her “to make a move towards fiction and nonlinear storytelling.” Circular ideas, communication with nature, and the notion of simultaneous time play a role in this spiritually tinged thriller. The main protagonist has spiritual connections with her Indigenous ancestry, and the theme of identity drives the narrative’s twists and turns.





"My creation process for a graphic novel has three stages: writing, making thumbnails, and making the actual pages," **Özge Samancı** said in a prerecorded message. For her novel *Evil Eye*, which revolves around a murder mystery on the Bosphorus, she also conducted interviews with military scuba divers, for example, to better portray the underwater scenes. From the collected anecdotes and interview fragments, she creates a storyline. For the pages themselves, she collects visual material from stock photography and news media. "Making comics can be fun, but it's a torturous process, too." Collage and unconventional materials come in handy in frustrating moments. To evoke just the right sense of choppy waters, bread dipped in blue acrylic is used as a sponge on the page.



"I needed the money for a trip," **M.S. Harkness** read from *Time Under Tension* as drawings of a transactional BDSM encounter between a character based on her and a client filled the screen. "Thinking back, I was pretty appallingly undercompensated." The black-and-white comic follows a female protagonist to an art residency in Pittsburgh with 300 hard-earned dollars in her pockets. "It wouldn't matter where I was because I'd still be pulling these stories from the ether. Each drawing was a border stone, a collection of lines connecting a place I would never return to," her character contemplates. Handling autobiographical material takes a lot of curation. "It's picking out the things are not going to work, and making sure you're leading with your most entertaining narrative-driven foot," Harkness said in answer to an audience question. "It means to know how I'm feeling about things before going into the trenches."



The sinking of that coin in the dark waters of the basilica was the harbinger of what was coming.

ÖZGE SAMANCI

Evil Eye

Ulli Lust selected Özge Samancı, whose 280-page graphic novel *Evil Eye* is slated for publication in 2023 by Uncivilized Books, as her mentee.

Lust says, “It has been a great pleasure to be able to work with the three artists over the past months. Each is a passionate and gifted storyteller and I will continue to follow their projects. I will accompany Samancı in the final refinement of her work *Evil Eye*.”

“Set in contemporary Istanbul against the backdrop of upcoming elections, the story captivates the reader with vivid descriptions and the author’s precise power of observation,” Lust explained. “It is less about political and more about socio-political challenges, especially those faced by young women in a classically

patriarchal culture, which Özge describes with deadpan humor. A mysterious murder case, which two students become key witnesses in, drives the plot forward.”

Indeed, while the plot is fictional, the story’s atmosphere, some of the characters, and many anecdotes are autobiographical, stemming from Samancı’s time spent living in underfunded, poorly maintained government dormitories in Istanbul. Through the main characters and plot, she explores what it was like to be a woman in 1990s Turkey, and looks at the roots of today’s political situation there.



THE WORK-STAY A Professional Affair

Özge Samancı met with Ulli Lust at the international comics festival in Angoulême, France, to present the work to industry insiders. During the four-day event, which was postponed from its traditional January dates to March this year, they networked with other comics artists and publishers, agents and translators.

“Our focus here is not making the book, but seeing it in a larger context,” says Samancı, who’s attending the comics festival for the first time. The main protagonists in Samancı’s forthcoming novel *Evil Eye* are

two engineering students who share a passion for scuba diving. Both women live in underfunded government dormitories and escape the pressures of low-income life by fantasizing about having the powerful gaze of Medusa. One day, they witness a freak accident underwater. Fearing that their “evil eye” may have caused it, they embark on a search for truth in the Bosphorus.

Suddenly entangled in a political corruption case, they are forced to make grim decisions while navigating a climate of chauvinism, religious pressure, and economic instability. The unfolding events threaten their friendship, ethics, and even their lives—as well as the future of their country.



A Murder on the Bosphorus

A multimedia artist as well as a graphic novelist, Samancı created an installation to present panels from her forthcoming novel, a murder mystery set in mid-nineties Istanbul. Choosing a separate part of radialsystem, a cellar space with windows at the River Spree's water level, she managed to create a specific atmosphere that relates to the scenes she was showing: The main characters share a passion for scuba diving, but underwater is where their troubles begin. Samancı also projected images of the Basilica Cistern, a Byzantine cistern which lies beneath the streets of Istanbul and is depicted in a key scene in the novel.





In addition to the installation, Samancı read an excerpt from the novel on the main stage during the festival's opening night. She shared the pages on which the narrative takes an unexpected, dramatic turn. While diving in the Bosphorus, the two main protagonists are shocked to see a car suddenly sinking in the water. After a failed attempt to rescue the driver, the two friends bring the lifeless body to shore, only to land in another kind of deep water. Unbeknownst to them, they have become intricately involved in a dangerous political game much greater than them. A murder mystery, Samancı explained, was the plot device she needed to convey her critique of contemporary Turkish politics.

Evil Eye is under contract with Uncivilized Books for a fall 2023 release.





On the festival's second day, Samancı gave a public workshop titled *Bonding through Drawing*. Participants engaged in interactive drawing exercises geared toward cartooning, abstraction, and simplification, to learn how to create a mental library of images that they can quickly bring to paper.



In a conversation with her mentor Ulli Lust, hosted by the festival's moderator Kimberly Bradley, Samancı explained that drawing is a self-taught practice; she received eye-opening feedback from Lust about her style.



Ulli Lust opened the first evening of the two-day Festival with a reading and showing of an excerpt from her forthcoming graphic novel *Die Frau als Mensch* (*Women as Humans*). It's a comic-critical look at gender and art in the Ice Age based on archeological findings, artifacts, cave paintings, and studies of contemporary nomadic hunter-gatherer societies. Viewers got a unique sneak peek at the comic artist's work in progress, soon to be published with avant-verlag.



UNLIMITED GESTURES

- 105 **The Mentor**
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Choreographer Mathilde Monnier sought applications from not only dancers and choreographers, but also anyone who incorporates body practices into their work, or other topics that consider stage and scenography in relation to movement. “I consider the body and movement as active intelligence that speaks for itself,” she says. “The more I go forward, the more my works return to simple forms that question time and space in a specific context. I also need and use humor as a tool in my work and to gain critical distance.”

MATHILDE MONNIER

Dance as a Limitless Territory

“The body is an infinite reservoir of discovery and potential.”



Choreographer Mathilde Monnier has helped shape the contemporary dance landscape. Her pieces defy expectations and show constant renewal. She explores issues inherent to the discipline of composing movement, as well as the links between the body to music and memory. Her appointment as director of the Centre Choreographic National de Montpellier Languedoc-Roussillon in 1994 marked the beginning of a period of experimentation with other artistic fields, and a reflection on the role of the institution and its outreach.

Monnier has created more than 40 choreographic works, which have been performed on the world's greatest stages. She is

the recipient of several awards, including the French Ministry of Culture prize, and the SACD Grand Prix. From 2014 to 2019 she helmed the National Dance Centre, Paris (CN D). Thanks to her, the CN D is now known for its cross-disciplinarity, continually forging new links with other art forms.

In the 1990s, Monnier initiated the Angola-based dance festival now known as the Dance Biennial in Africa. She collaborated on establishing the center for choreography CDC la Termitière in Ouagadougou, Burkina Faso, directed by Salia Sanon and Seydou Boro. In 1997, Monnier set up France's only master degree program dedicated to choreography, *Excerce*, at the CCN Montpellier. In 2014, she initiated the Camping program at the CN D, an international platform of workshops and exchanges for universities and independent artists.

“My main interest lies in the endless possibilities offered by movement and its expression,” says Monnier. “I still believe that the body is an infinite reservoir of discovery and potential. Dance remains a limitless territory, which is constantly in dialogue with other mediums in possible cross-contamination and exchange. My interest in movement is huge and not restricted to one genre. I think the body's modus operandi is still a major political and artistic topic worth highlighting and questioning.”



Twin Paradox



Deroute



Deroute



Soopera



Soopera

Unlimited Gestures: The Body as a Political and Artistic Topic

For choreographer Mathilde Monnier, dance is an unrestricted realm, and the body an infinite source. Her nominees propose projects that explore dance as the embodied expression of tacit knowledge shaped by quotidian domesticity, a personal battle for survival, or a massive political movement.



AÍDA HERRERA PEÑA
Gestures of Domestic Memories

Colombian designer, dancer, and researcher Aída Herrera Peña looks at body language as the main source of knowledge production. Her project unpacks embodied habits to form the basis for an experience aimed at reflecting and reimagining domestic practices within Western consumer societies. The work critically explores the daily performance of a specific way of living by looking at the socio-cultural and political implications of bodily gestures, tacit and embodied knowledge, as well as context and history. The multidisciplinary work's point of departure is a migrant household worker offering cleaning services through an app around the city of Berlin.



SIMONA DEACONESCU
Ramanenjana

Romanian choreographer Simona Deaconescu proposes a performative docufiction that addresses possibly the last documented dance epidemic in the world: Madagascar's 1863 dancing plague. This project continues her research into the dance epidemics of medieval Europe, and is connected with scientific and scholarly research. With source material including the writings of Andrew Davidson, Andrianjafy, and Emile Appolis, the work will meld historical testimonies, choreographic gestures, and sound scenography. Through Mathilde Monnier, Deaconescu has connected with Malagasy choreographer Gaby Saranouffi and I'TRÔTRA International Dance Festival in Madagascar to collaborate on the piece. *Ramanenjana* is conceived as a group performance with international dancers.



SAMAKÉ MOUSSA
Kouma Féréleen

Kouma Féréleen—which means “free speech” in Bambara—is an experimental choreography for a solo dancer based on Samaké Moussa's own traumatic experiences as a street kid in Burkina Faso, and his discovery of community, purpose, and joy in dance. Using improvisation and street dance styles but also somatic practices he attempts to “revisit these intimate places deeply buried inside me and find again these cathartic states of trance. I imagine this solo as a tribute to the abused child that I was, as a way to take care of that child still present in me,” he says.

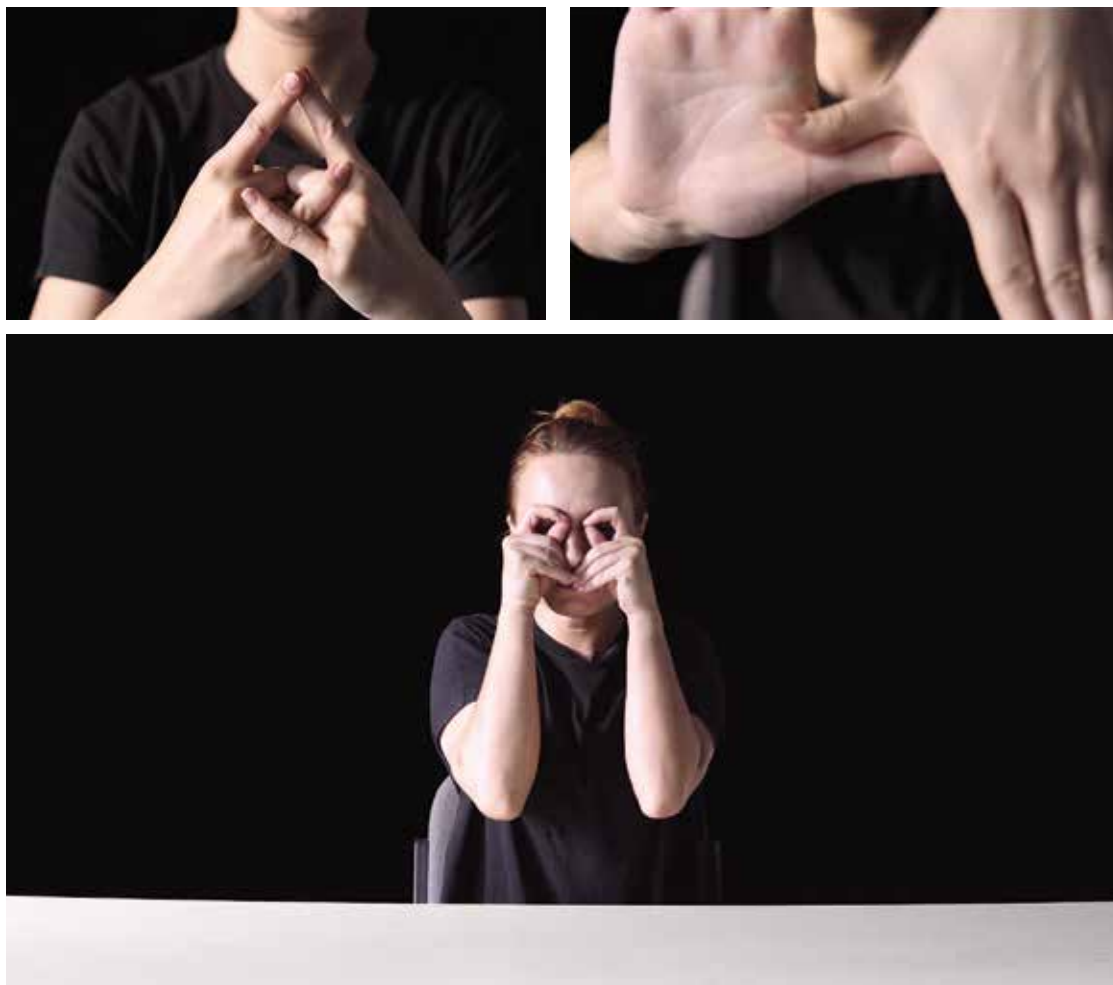
The Digital Contributions

“Dance is a medium to understand how we live together,” Mathilde Monnier said as she introduced her mentorship field and nominees. Guiding questions in her decades-long practice have been: What can a body do? How to share what I experience in my body? And how do I welcome the experience of the other? “All three nominees are exploring physical gestures that are related to social issues,” she said—whether based on personal struggles, on the links between movement in the city and a community of immigrant domestic workers, or on a reevaluation of a historical event once deemed a disease as a form of protest movement.



Aída Herrera Peña showed a video that unpacks the promises of the gig economy to foreign domestic workers. Chapter one, called “Be your own boss,” shows Herrera Peña traveling across Berlin to clean apartments in the midst of the pandemic. In “Flexible work, flexible life,” the promise continues in chapter two, as she hurts her back cleaning. Chapter three, “It’s your choice!”, shows the way in which a worker’s employment depends on ratings in the app compared to other workers, and the algorithm that connects them with clients. Much of the communication is nonverbal, Herrera Peña explains. The work comes from her own experience as a migrant cleaner, which lends itself to the research she is conducting into translating this social reality into performance.





Working together remotely, **Simona Deaconescu** and Gaby Saranouffi created a video centered on a choreography of hand gestures, which evoke the Malagasy divination game of Sikidy. Deaconescu and Saranouffi read out eyewitness testimonies on the so-called dance epidemic, ramanenjana, written by Dr. Andrew Davidson, whom the British Empire deployed on a medical mission, and Dr. Andrianjafy, a Malagasy doctor educated in the French tradition, who made ramanenjana the study of his 1902 doctoral thesis. Ramanenjana was described as highly contagious, and affecting mostly young women. Their incessant dancing was fast, rhythmic, acrobatic; beautiful in small groups but terrifying in larger masses. Could the phenomenon be explained as an ancestral expression of protest, a movement mislabeled by the colonial powers as a disease?



Samaké Moussa shared photos of his young self, a fragmented collection of mementos and scribbled notes from a childhood that ended abruptly at the age of nine as a result of separation, abuse, and an escape to life on the street. “You pay a high price to stay alive,” he said. “Mathilde’s coaching helped me look deep inside myself,” he told the viewers in a Q and A session with simultaneous interpretation by Francois Buda. “It helped me to see it’s not just pain I experienced on the street; the streets allowed me to build myself. This mentorship helped me make peace with it.” For his solo choreography *Kouma Féréleen*, he is now experimenting with spoken word elements to raise awareness of child abuse.



SIMONA DEACONESCU

Ramanenjana

Mathilde Monnier chose to accompany Romanian artist and choreographer Simona Deaconescu in her research into the links between dance and epidemics in the work *Ramanenjana*. “We are at a moment in history when the body has become a central focus in our lives,” says Monnier. “Deaconescu has undertaken a journey in time and space to draw on a history that, albeit not her own, has invaded our lives over the past two years.”

Monnier adds: “It is based on events that took place in nineteenth-century Madagascar, where European observers reported massive group dances that spread like an epidemic. Through her research into archival material, but also through the links she has forged with Malagasy choreographer Gaby Saranouffi, Deaconescu questions the reception of those rituals of passage and of healing, and seeks to recontextualize them.”

The notion of a “dance epidemic” first emerged in medieval Europe to denote a phenomenon in which hundreds of people in one geographic area would begin to dance for no apparent reason, uncontrollably and involuntarily. Ten dance epidemics were recorded in Europe in the Middle Ages: All were started by women and spread through the lower classes, whose people feared punishment from the Church. The choreographed piece *Ramanenjana* addresses the world’s last recorded dance epidemic. Breaking out in February 1863 in Madagascar’s Bara Region, it quickly spread to five other regions. Around 20,000 people reportedly danced until May, as if in a trance.

Most of the historical documentation researched within this project comes from missionaries deployed by the British and the French. Another important source comes from Dr. Andrianjafy, a Malagasy doctor raised and

educated in the French tradition. Some of their accounts acknowledge the mass dance’s political implications, connecting the dancers to a party that fought against European colonization of the island. Yet neither of them admitted that the dancers were expressing dissatisfaction with their rulers. In reality, ramanenjana occurred at a time of famine and poverty, compounded by the colonial ambitions of both the British and French.

Deaconescu and Saranouffi’s further research places ramanenjana within the context of a traditional ritual; the dancers claimed that they danced to save their community. From a contemporary perspective, the political implications of the mass dances are plausible, as the epidemic suddenly stopped when the king was assassinated and his wife took the throne, promising to limit French influence in the territory. Contemporary dance theorists consider it a political act that overturned a regime and reestablished balance. The performance recontextualizes ramanenjana as a means of peaceful protest, a way of reclaiming identity and finding healing as a community. The project melds historical testimonies, choreographic gestures, and sound scenography to create a performative docufiction in which movements generate critical commentary on spoken text.



THE WORK-STAY

Tracing the Mythologies around a Dance Epidemic

Simona Deaconescu and Mathilde Monnier got together in Bucharest in late March to finetune the performance *Ramanenjana*. Before meeting in Bucharest, Deaconescu and dancers Maria Luiza Dimulescu and Simona Dabija spent nearly one month in Antananarivo, Madagascar. There, Deaconescu delved deep into research. She interviewed and recorded artists, historians, and ethnomusicologists, including Ray Amandreny Benoit Randrianasolo, Michel Razafiarivony, and Olombelo Ricky, on the origins and meaning of ramanenjana, historically and in today's cultural tradition. She also rehearsed with dancer Haja Saranouffi, who will

be joining the premiere in Europe, and presented a work in progress with all three dancers to a Malagasy audience.

The performance *Ramanenjana*, developed in collaboration with Malagasy choreographer and activist Gaby Saranouffi, melds historical and contemporary testimonies and embodied gestures, overlaying Western and local narratives to address biased history-telling. Described by colonial missionaries as a contagious disease that affected thousands and ended the reign of King Radama II, ramanenjana, according to Malagasy oral history, started as a spiritual pilgrimage aimed to send an alarming message to the king from his late queen mother. It was the rebellious outcome of a political crisis caused by the spread of Christianity. The piece recontextualizes dance as a means of peaceful protest, reclaiming identity, and finding healing as a community.



Rehearsals with Mathilde Monnier in Bucharest



Rehearsals in Antananarivo



Research visits with Prof. Dr. Michel Razafiarivony (l.) and Ray Amandreny Benoit Randrianasolo



Olombelo Ricky (l.). Public presentation of the work in progress at the Institut Français de Madagascar

The Power of Gestures to Destabilize Narratives

The festival concluded with a captivating performance of *Ramanenjana*, a dance docufiction exploring the 1863 “dance epidemic” in Madagascar. Performed by three dancers, the work combines spoken text based on historical accounts, video interviews carried out during the work-stay in Antananarivo, movement based on gestures, and a solo choreography based on traditional dances of Madagascar’s different ethnic groups.



With its overlaying of Western and local narratives to describe and decipher the phenomenon of ramanenjana, the work tackles a biased history. It demystifies the cause and origin of the dance “affliction” as a politically motivated act of a community expressing its fear of the colonial powers. In the Malagasy language, the word “ramanenjana” means tremor, or something that makes you strong.

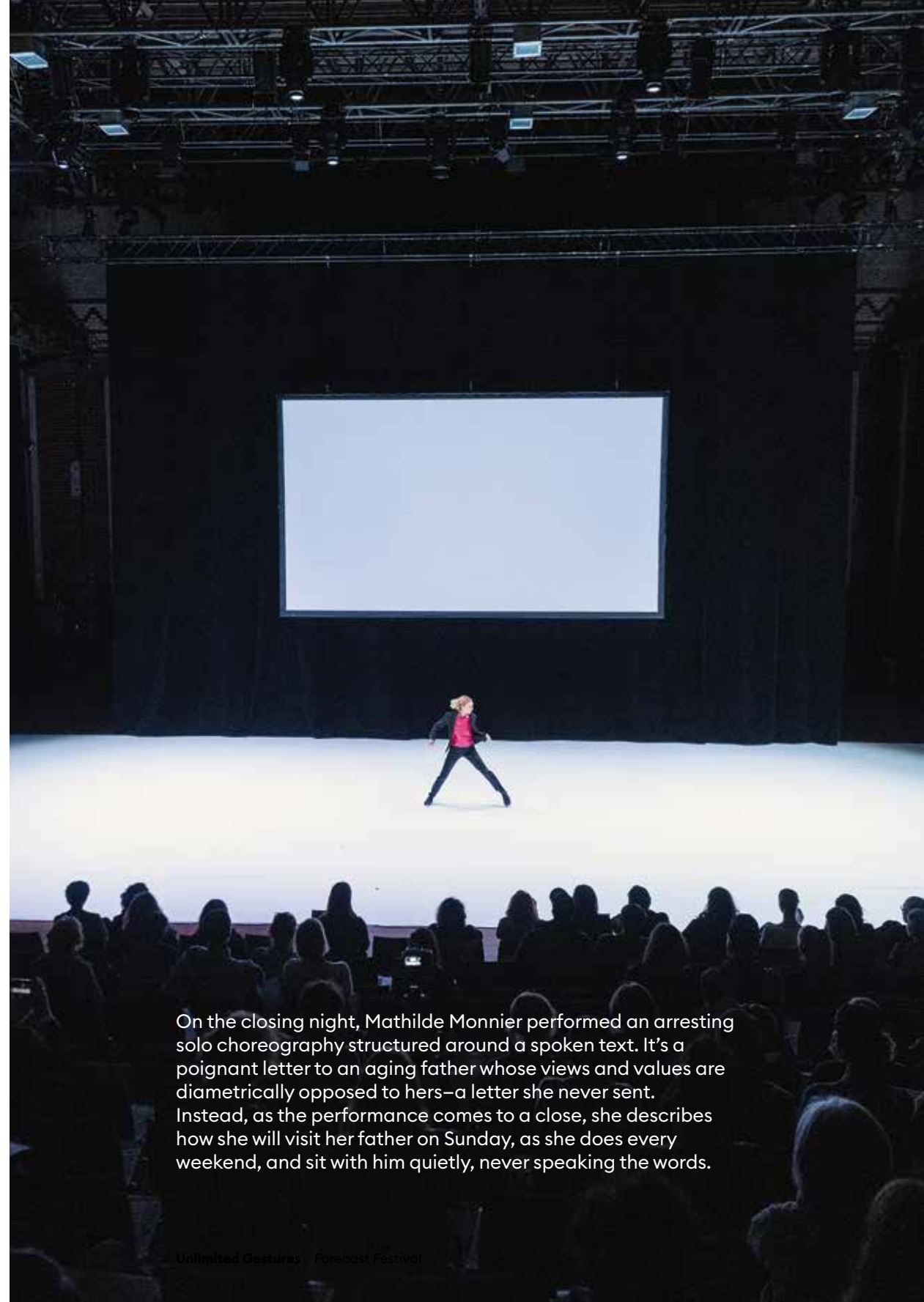


Methilde Monnier, Simona Deaconescu, and Gaby Saranouffi—who joined the conversation digitally from South Africa—discussed the work's creation process with moderator Kimberly Bradley





On the festival's first day, Simona Deaconescu hosted a guided improvisation session titled *Bodies in Hyperaction*. Participants explored ways of understanding and disrupting rhythms by altering the duration and intention of their own movements. As a warm-up for her performance *Ramanenjana*, which premiered the following night, the session was enhanced by the sonic universe of Malagasy music guru Olombelo Ricky, introducing fast-paced rhythms from different regions in Madagascar.



On the closing night, Mathilde Monnier performed an arresting solo choreography structured around a spoken text. It's a poignant letter to an aging father whose views and values are diametrically opposed to hers—a letter she never sent. Instead, as the performance comes to a close, she describes how she will visit her father on Sunday, as she does every weekend, and sit with him quietly, never speaking the words.



SENSING THE WORLD

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- 140 **Forecast Festival**

Artist Emeka Ogboh was looking to accompany applicants whose practice is research-based, and who focus on themes related to migration, immigration, and postcolonialism. These topics, which he also unpacks in his own practice, lend themselves to artistic experimentation involving the senses and exploring ways with which to devise sensory experiences. This immaterial artistic practice has the capacity to pierce through to the wealth of personal histories that are invoked using sound, smell, and taste, tapping into sensorial memories of place and time.

EMEKA OGBOH

Connecting to Places by Auditory and Olfactory Means

“I’m interested in sense as a trigger, a mnemonic, something people connect memories with.”



Artist Emeka Ogboh works across a variety of mediums that prioritize specific sensorial involvement: he connects to places with his senses of hearing and taste. Through his audio installations and gastronomic works, Ogboh explores how private, public, and collective memories and histories are translated, transformed, and encoded into sound and food.

His artworks contemplate how auditory and gustatory experiences capture existential relationships, frame our understanding of the world, and provide a context in which to ask critical questions on immigration, globalization, and postcolonialism. Recently, Ogboh

has also started experimenting with the sense of smell.

Ogboh has participated in numerous international exhibitions including documenta 14, (Athens and Kassel, 2017), Skulptur Projekte Münster (2017), the 56th edition of La Biennale di Venezia (2015), and Dakar Biennale (2014). Following the release of his critically acclaimed debut album *Beyond The Yellow Haze* in 2021 (A-Ton), Ogboh’s second release is slated for the fall of 2022, on his newly founded label Danfotronics.

As a mentor, Ogboh was interested in applicants who are experimental and bold in their artistic practices and are open to engaging with the sensorial—especially the auditory, olfactory, and gustatory. Artists already active in these fields as well as ones who want to begin exploring these senses within their current practices were encouraged to apply. “I am interested in how concepts develop and materialize into finished work,” said the artist. “I will be bringing my years of experience and research to the table, and I would like to see this process as a journey of new discoveries, not just for the candidates, but for me as well.”



Lagos State of Mind III.
© Kunsthalle Baden-Baden



Installation view of Stirring the Pot
at la Friche la Belle de Mai, Marseille.
© Jean Christophe Lett



Ámà – the Gathering.
© The Cleveland Museum of Art



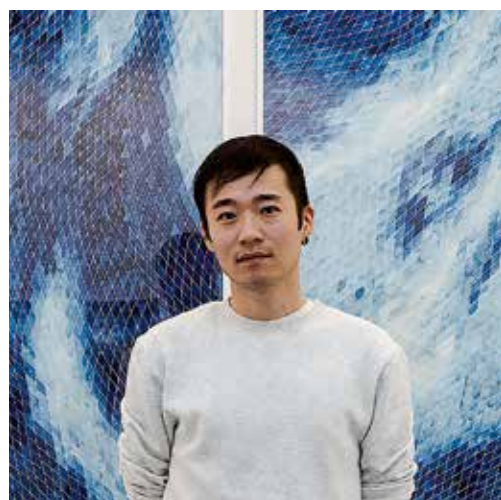
The Way Earthly Things Are Going.
© Kunstmuseum Ravensburg



An Experiment in the Olfactory,
ongoing collaboration with
Carole Calvez (2020)

Sensing the World: A Key to Deep-Tissue Memory

Melding the personal and the political, each of the three nominees by artist Emeka Ogboh proposes a conceptual artwork that questions collective memories and histories through sensory experiences such as taste, smell, and hearing.



TIMOTHY LEE

Explorations of Budaejigae (Army Base Stew)

New York-based artist Timothy Lee proposes an investigation and deconstruction of the titular national Korean dish that balances distinctly Korean flavors with American goods introduced during the United States's military presence and occupation in South Korea. *Explorations of Budaejigae (Army Base Stew)* is a multisensory performance and gustatory experience that examines the idea of national dishes within a postcolonial narrative, and questions how histories of invasion, migration, and assimilation weave flavors and memories into the food we eat. His themes of concern include fermentation as survival, “smelly” ethnic cuisines, and the gastronomic legacies of the American occupation.



IMAN JESMI

Sensing the World

Iranian composer and sound artist Iman Jesmi delves into the correlation between sounds and smells in European cities, and how they have shifted through immigration. With Luca Turin's theory in mind—that receptors in the nose respond to the vibrations of molecules—he plays with the notion that both auditory and olfactory systems are based on vibrations. Jesmi aims to produce a radio series using original and archival field recordings, interviews, and electronic music to narrate and question Germany's sound- and smellscape. The research will also be collected in a sound-and-smell map.



AWUOR ONYANGO

Woman (of) Substance

Odors often offer a communal remembering that's richer and more complex than the histories established by Western archiving formats. Since olfactory memory cannot be erased through the violence and theft of colonialism, *Woman (of) Substance* proposes an exploration of the olfactory memories of motherhood, womanhood, nationhood, and the ruptures in traditional knowledge formed in the postcolony. What can the scents and textures of one woman's life tell us about an entire nation? Kenyan artist Awuor Onyango explores how much of their native country's history can be uncovered through their mother's personal history of scents.

The Digital Contributions

Tuning in from his Berlin studio, Emeka Ogboh introduced his field of mentorship and his own artistic practice, which are both centered on exploring the human senses that are not commonly engaged with in the art world. “Our exploration of our environment shouldn’t be limited to sight only. The trajectory of my practice took off with sound and visuals, but has since evolved to incorporate taste, smell, and touch,” he said. Through immersive sensorial experiences, he touches on critical issues related to cultural identities in the context of postcolonialism and globalization. He showed a one-minute video documentation of his multisensorial installation *Migratory Notes*, which explores migration between Africa and France via video, sound, and olfactory infusions.



Timothy Lee's project looked at Korean food through a postcolonial lens and the culinary traces left by outside influences, especially in a particular dish that contains Spam—a meat-based product introduced to Koreans by the United States military. The project also contemplated the dual identity of first-generation immigrant children in the US, which he described as feeling “like a ghost walking between two cultures and never belonging to either one,” speaking of his personal experience. Lee showed installation views of his artworks, all connected by this common thread, before introducing his concept for an instant noodle product which recreates a pungent Spam stew and a fragrance that evokes the dish's smell.



Iman Jesmi premiered an audiovisual work that collaged digitally manipulated shots of cityscapes from across Teheran with recorded stories of people who had been uprooted from their native surroundings to start new lives in unfamiliar environments. “I do remember the sound of the bats in my neighborhood, and the smell of spring coming,” one speaker said as images from the streets of Teheran played onscreen. However, the opening scenes focused on news media footage of Afghans escaping Kabul after US troops had left the country and the Taliban took over, as the crisis broke out around the time of the Forum.



Joining the livestream from Nairobi, **Awuor Onyango** showed a video work that considers the way museums are traditionally conceived, she argues, as “deprivation graveyards for other senses while overwhelming us visually,” which is contrary to the way in which memory is triggered. Arguing that personal memories are in fact of national importance, Onyango described her mother’s memory of the 1982 attempted coup in Kenya through ephemera such as the smell of the bus she was on at the time, fearing for her safety. In the sudden new political reality, she was from the wrong ethnic minority. The scents her mother recalls would become a perfume Onyango was designing.



IMAN JESMI

Sensory Souvenir

Emeka Ogboh chose to accompany Iman Jesmi's project. "Each of the three projects I mentored delve into transformative experiences of conflicts, and explore their traces in the body's deep-tissue level, through the senses," Ogboh said.



"Jesmi's work, which explores the impact of immigration on cities and how migrants must adapt to their new surroundings, provides the possibility of engaging with the multiplicities of sensorial faculties, and has the potential to continue evolving organically in its exploration of migration and immigrant experiences across the world," Ogboh explained.

"Migration continues to be part and parcel of humanity, with political, economic, and social conditions constantly changing and creating new migratory scenarios. The core aspect of Jesmi's *Sensory Souvenir* involves engaging with the urban space as a place of cross-cultural

interactions and encounters, and this approach provides rich and diverse anthropological findings on human behavior," he added.

Expounding on the thinking behind his work, Jesmi added, "Everything is noise, every sound or smell that can't be interpreted by your brain. As an unavoidable consequence of immigration, the silence of loneliness makes the city soundscape louder and more perceivable. Your ear craves a familiar sound; your mother tongue, traditional music, or religious tones—even if you're an atheist. Even after years of living abroad, many migrants still remember the sensory experience of home in detail."



THE WORK-STAY Capturing Cities as Sonic and Olfactory “Scapes”

Iman Jesmi and Emeka Ogbob traveled to Rome in early March, where they met in person for the first time for a work-stay at the MAXXI Museum. Jesmi delves into the correlation between sounds and smells in European cities, and how they have shifted through immigration. In Rome, he conducted a series of interviews with members of local immigrant communities and recorded the hustle and bustle of the food markets in the Italian capital.

“Most immigrants live their memories and try to bring them into their real life. They try to make everything close to their old home experience, and this journey leads to sensory changes in their new hometowns,” said Jesmi. “I did some research in Germany; I recorded soundscapes in Berlin and Hamburg, especially in immigrants’ neighborhoods, ethnic restaurants, and markets, so I wanted to compare these results with other European countries and explore the sensory impact of immigration on them. That was the idea behind coming to Rome. It was also a good opportunity for me to have enough time to share ideas with Emeka.”

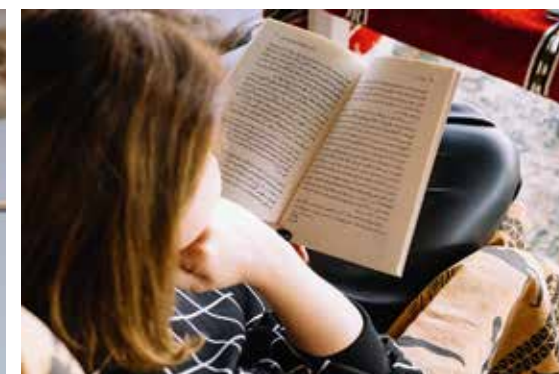


An Enveloping Experience for All the Senses

In his project, the Iranian composer and sound artist delved into the correlation between sounds and smells in European cities, and how they have shifted through immigration. At the Forecast Festival, *Sensory Souvenir* was presented as a multimedia installation with a durational live performance, with art direction by Yann Colonna. In a room furnished with standard objects that symbolize the global flow of goods, performers who have migrated to Germany navigated the familiar and the foreign.



The three performers—musicians Oudai Amer, Kimia Bani, and Jaque Nakiri—engaged in daily activities such as sleeping, eating, cooking, and reading, while viewers walked in and out of the performance freely, catching different scenes, each with its different smells, sounds, and impressions. There was no way of planning one's experience of the work: a performer might be on a video call with their family back home, or they might invite the audience to share the meal they'd just cooked. Occasionally, the three performers would pick up their musical instruments, and begin an improvised music session.



Jesmi's artist statement, which visitors could pick up in the installation, read: "Many immigrants try to recreate their memories. They try to make everything close to their old home experience, and this leads to sensory changes in their new hometowns. A young Pakistani boy who wears his traditional clothes in the city of Rome; a young mother from Sierra Leone that sings traditional lullabies to her children to teach them about their own culture; and an Albanian man who makes spaghetti carbonara with chicken for Muslims.



Even though I started the project by researching other migrants' life experiences, it became more personal and more autobiographical after I moved to Germany earlier this year. My fears of and wonder at the new sounds and smells. My way of adapting to new meanings."



Emeka Ogboh invited visitors to participate in the second act of the installation *Ámà: The Gathering Place* (Act One was showing concurrently at Gropius Bau museum in Berlin.) *Ámà, Act Two* is part of Ogboh's GustaStory series, which explores how private, public, and collective memories and histories are translated, transformed, and encoded into food. At the festival, the artist evoked the culinary traditions of the Igbo cuisine of eastern Nigeria with a specially crafted beer offered on site from a dedicated vending machine, while Nigerian music set the evening's lively atmosphere.



Iman Jesmi led a workshop on the soundscapes and characteristic sonic elements of European cities. He presented his field recordings from different cities and invited participants to present their personal reorderings of ambient sounds from their own neighborhoods.

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Translating Sensations

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Unlimited Gestures

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Sensing the World

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Font: Keroine, Studio Charlotte Rhode
Sound: Claude Speeds

Simona Deaconescu: Ramanenjana

Concept and choreography:
Simona Deaconescu, Gaby Saranouffi
Dramaturgy: Simona Deaconescu
Performers: Haja Saranouffi, Simona Dabija,
Maria Luiza Dimulescu
Music: Olombelo Ricky
Costume design: Cristina Milea
Mentor: Mathilde Monnier
Video: Simona Deaconescu, Cristian Pascariu,
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Graphic design: Victor Bartis
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Guide Sebastian
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A Forecast mentor needs to be interested in what someone else does. And then to ask questions. I also think as a mentor you can ask things that you would almost not dare to ask yourself.

BAS PRINCEN photographer, Forecast mentor

The mentor-mentee relationship is not like a teacher-student structure. It's much more a discussion between practicing artists. This is fresh, and new, and very interesting—and rare.

JERSZY SEYMOUR designer, Forecast mentor

Forecast is a tremendous undertaking, to say the least, and for me it was a phenomenal experience. I think it's fair to say I've made a real friend, and been part of the making of a great book.

ANDERS NILSEN cartoonist, Forecast mentor

Forecast is probably one of the most fantastic platforms I have been able to experience. It gave me and the candidates—five young designers—the opportunity to intensively dive into our topic, Invasive Design, and indulge in a very inspiring and productive discussion on museums and how they could evolve in the future.

TULGA BEYERLE museum director, Forecast mentor

It's been for me a kind of a gift to be a part of this process the whole way. And every time you participate in the process like this, you also learn.

MARKUS ÖHRN artist, Forecast mentor

Forecast has been a gift to me.

ÖZGE SAMANCI graphic novelist, Forecast mentee

I am attracted to the idea of the imperfect dialogue, the unfinished dialogue, or the ongoing dialogue. It doesn't mean you necessarily agree on everything, and that's not even the goal. The goal is the process itself; to ask questions and to be really insecure and open. To be open also means to be fragile, of course, and exposed.

LARS PETTER HAGEN composer, Forecast mentor

It's just so valuable to have someone to bounce ideas off—thoughts become more real when you start to articulate them to someone else.

JULIA E DYCK radio producer, Forecast mentee

I can't see why somebody wouldn't apply to Forecast.

JENNIFER WALSHÉ Composer and musician, Forecast mentor

Every Forecast edition is proof that unimagined talents and surprising abilities and knowledge will evolve as soon as someone makes the effort to listen and look more carefully—and when the aims and hopes of emerging talents are taken seriously.

FREO MAJER Artistic Director, Forecast